TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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HARRIET BARTON.

THE MATINEE GIRL

Go to the Hippodrome and forget It.

They have amended the old, light-hearted phrase to include the new National Theatre, and, revised, it has an intrinsic merit whose desert is a place in the newest dictionary of correct speech. For if you go to the Hippodrome you will forget It. Whatever It is you will throw it into the aisle and tread upon it as you walk cheerily out.

Two great glistening balls of light high in air, with flags of all nations, Uncle Sam's of course the biggest, forming a graceful line between, give you gay welcome even before your unaccustomed eyes have followed the foundation of brick and marble in the big amusement building. Huge ebony persons in long scarlet coats and high hats stand beside the entrance to open your carriage door if you have one, and to turn upon you looks not wholly disdainful if they have seen you struggle off the platform of a car. You walk into a blaze of light that finally takes on the form of a wide marble foyer, with shining brass rods everywhere and elephants heads, with electric bulbs on tusks and forehead, looking down upon you with festively made-up eyes.

You are probably late and Felix Haney, the graduated Hi Holler of 'Way Down East, is certainly on the huge stage cavorting as a heavy-abdomened, thin-headed king of jesters. Anywhere else you might solemnly criticise Felix, but not at the Hippodrome. The chorus girls may not be as pretty as elsewhere, but it doesn't matter at the Hippodrome, where only ensembles count. Individuals are short of breath and of little importance in so big a building. I enjoyed Albert Hart at the Hippodrome more than in the other playhouses where I have seen him, for the Hippodrome tones him down a bit and loses some of him. The specialties were all good, especially Coco the monkey, "fresh from European triumphs," who whispers his gay Lothario master a few things he learned about females in Java and by his wisdom nips a *café* flirtation in the bud. Too bad that these funny little actors acquire tuberculosis with civilization!

Women backed against the boxes and orchestra chairs and held their breath, but men stretched their necks like the half-tamed savages they are and gloated over the spectacle of Andersonville battle, fought with fearful realism, ending in the submergence of the stage in a real river and the plunging of horses and riders into a stream that threatens to swallow them. The self-control of the horses in Andersonville is the most admirable thing in the admirable Hippodrome.

What is the charm of the Hippodrome? It is not quite analyzable, only in small part a thing of words.

Fancy half of the Coliseum of Rome reconstructed, with half of a monster stage and half of the great semicircular galleries forming a crescent. Imagine eager, laughing faces thrown into relief by walls of terra cotta modernized and punctuated with here and there a door outlined in dark painted iron, with the "Exit," spelled in ruby lights, pointing the way to safety. Conceive an army of clowns and comedians making merry while you laugh responsively, and hundreds of girls in rainbow colors romping through dances on the stage. Realize that the millionaire drops his money plated caste, the scholar his aristocracy of letters and the day laborer his subserviency, while the music twinkles with childish gayety. The sweep of the curved white galleries, the small angles of the corner boxes, the gradual rise of the orchestra seats, the evening gowns and the shirtwaist suit side by side in laughing consonance! The performance matters little. It is the democracy of the drama. Fifty-two hundred persons have come to laugh at cleanly though perhaps foolish comedy, to listen to music light as bubbles, to forget whatever It is that throws a shadow, and they do.

"Who is she?" I said to the man who knows 'em all.

"Which?"

"The handsome, dark-eyed woman on the left. She looks like a Californian."

"She is, but there are two types of the Californian, the kind that know California is the finest place in the world to live in and who stay on there in simple faith, and the kind who believe it but want to be able to convince doubters, and who travel over every foot of the world to make comparisons. She is a cosmopolite Californian."

"Who is?"

"Caro Roma, prima donna, composer and conductor, fine voice, fine head, fine woman."

"Who is she?"

"Isn't that enough?" The man who knows 'em all looked impatient. "Well, here's your Baedecker description. Brunette, in the thirties; Spanish temper when necessary, Spanish coquetry when permissible; soprano voice, indigenous to California. By marriage Scotch; husband Jesse Douglass, one of the Douglass clan that wore kilts cut up in the Highlands. Native to California. House in London. House in Isle of Jersey. Decorated by the Queen. Medals enough to cover her."

"She isn't a small woman."

"Medals enough to cover her," insisted the man who knows 'em all. "Just finished season at the Tivoli in San Francisco. Used to be with the Castle Square. Sipped tea at the Hotel Astor the other afternoon while the orchestra played her song, 'Violets.' Orchestra didn't know it. Nobody knew it but her. Saw a tear drop into her tea."

"Because she has written a popular song?"

"Because her husband will never leave San Francisco again. No to the question in your eyebrows. No divorce. Happy marriage. It's the slow end of a long illness."

"And she?"

"Must be the bread and medicine winner."

"Anything else?"

"Yes. Calvé burnt her eye?"

"Burnt her eye?"

"Yes."

"Jealousy?"

"No, affection. Calvé hugs the people she likes and she happened to come up behind when Roma was making up her eyelashes. Roma will always have a red line in her left eye that doesn't come from crying."

"What else?"

"Roma is very religious, but once she swore at a preacher."

"Oh!"

"She had just come back from Europe and they asked her to sing at the Presbyterian Church the next Sunday. She consented because she knew the pastor. But it was a Summer vacation and it was the season when preachers exchange pulpits. An Ohio man with a long, lean jaw occupied the pulpit. The new man preached in German against the stage. Roma was a bit flustered, but it only made her look handsomer. She chose one of the arias from Olivette, using the words "Thy Way, O Lord, Not Mine, However Dark the Way.' She sang admirably, but her hand shook so that she dropped the score of Olivette and it fell straight at the Ohio man's feet, its title 'Olivette, a comic opera in four acts,' staring up at him in big wicked red letters. The preacher hurried through the benediction and ascended sternly to the choir loft.

"He held the contaminating score with the tips of indignant fingers.

"'Whose is this?'

"'Mine,' said Roma in an ominously low voice.

"'How does this happen to be in the house of God?'

"'I sang an aria from it to-day.'

"'And you use your God-given voice in the theatres? God help you!'

"Roma's eyes blazed. Fires burned in her cheeks. She strode past the preacher, a flutter of silks and perfumes about a storm center of woman. She hurled back at him a little word that made him turn pale, a little word of four letters, and made her exit.

"Roma is one of the few women in the profession who is without superstition. Yet a strange thing happened. She was entertaining Adrienne Augarde, of The Duchess of Dantzic company, at her place on the Isle of Jersey. She was playing a new arrangement of 'Nearer, My God, to Thee' she had composed with orchestration. 'Strange,' she said; 'I have never composer sacred music before, but for weeks my thoughts have turned toward the solemnities of life. I am oppressed. I—'

"Through the open window, past the fluttering curtains, a big, grayish brown moth flew. The skull and cross bones showed white against its somber color.

"Mademoiselle Augarde screamed and clasped her hands.

"'Cela mort! Cela mort!'

"'Absurd!' said Madame Roma.

"'A death to this house,' insisted the Frenchwoman.

"But the next morning Madame Roma, still oppressed by that new solemnity, wrote the words of 'Resignation.' In the afternoon she wrote the music. She had risen from her finished task and gone to the veranda for a deep breathing of sea air when a messenger sprang up as though out of the darkness at her feet. He handed her a cable. It was short: 'Mother died to-day.'

"In those days of her deep depression her mother had been ill and calling piteously for her daughter. While she was orchestrating the old hymn her mother was calling for her. While she wrote 'Resignation' her mother died.

"It was a strange coincidence," said the man who knows 'em all.

Girls!

When you go seeking an engagement take not a frown but a smile with you as bait—not one of the ultra-sexy smiles—some women exude sex as a stoker exudes perspiration—but the sort that reflects a brightness within.

Learn a lesson from your brothers in the big family of hustlers.

Do they go seeking a job or a new business connection with their faces tied in a double eight? They may leave the house in that fashion. They may have kicked the dog and emitted a Pain's exhibition of vocal fireworks as a fond adieu to their families that morning, but be sure that when they reach the office of the immediate arbiter of their fates somewhere on the Subway or the L their twisted countenances have been miraculously ironed out. They greet the great man of the moment with a smile so sunny that he glances out of doors to see whether it has stopped raining. They don't tell him what hard luck they've had this season. They know that deep in human nature is an ugly stratum, surviving that dark time when our ancestors hurled cocoanuts at each others' heads in play and gripped each other in deadly, never-let-go grasp in war, which bids us let the unlucky fellow flock by himself, lest in some occult way he transfer his hoodoo's attentions to ourselves. They try in brief phrase to convince the arbiter that if they don't engage them he will lose the briskest, cleverest, most amiable men in the business. And their chances of success are good, whereas the double eight countenance would have assured them a certain "Nothing for you."

The personal element counts in every profession, every branch of business. Not so much, nor in quite the way that some discouraged sisters believe, but it counts. Human nature is like a cellar grown plant that turns and twists its pale self in a struggle toward the one stray ray of light that penetrates its prison. Give it as much as you can. Sun yourself and others in cheerfulness, and when the overfull time comes, when the storm bursts in your own room, when it has passed let the sun of your countenance shine once more. Part of my credo is "I believe in the privacy of grief." No one ever gained a point, professional or personal, by a public scene, and I have known hundreds of foothholds to be lost by that means.

An actress who is near the front ranks of the profession won her first engagement by a laugh. She was a journalist of some performance but more promise, and called with a professional friend to see a manager about an engagement. She listened in silence to the conversation. Some parrying of tongue points amused her. The manager turned a keen eye upon her.

"I'd give a hundred dollars a week for that laugh," he said.

The journalist threw away her bitten pencils, put the hood over her typewriter viciously, slammed the door of her office and went to rehearsal next morning. For several years we have known her as a star.

Suppose she had worn the double eight countenance and spoken in groans?

May Robson, speaking of some of her own unillumined hours, says not, "I sat down and cried," or "I was nearly crazy," those phrases that adorn every feminine tale of tribulations, but "I sat down and thought it all out."

Having thought it all out she reached a sane conclusion, and that sane conclusion determined her future, a remarkably successful future, now that we look back upon it as a past.

Let us do that, girls. When things get in a hideous tangle sit down and think the matter out; not worry it out. Nobody ever worried anything out in all his fretful life. But from the starting point of "I sat down and thought it all out" many have marked a new and brighter era in their lives. Think in a straight line until you decide in open-eyed mood what shall be done. Then do that thing and turn your back upon the tribulations that preceded the decision. Don't dig up the past, especially such things of the past as have a putrid flavor.

I met a young woman the other day who, in answering a cheery "How are you?" said, "I feel dead inside."

We have all known that temporary deadness, but until the permanent sort arrives let us have a series of resurrections. No matter what the weights that clog our footsteps, no matter how weary and long the march, one duty survives, the duty of keeping alive, inside and out.

THE MATINEE GIRL.

THE GENESIS OF LONDON ASSURANCE.

The recent revival of Dion Boucicault's comedy, London Assurance, with clever Madame Ellis Jeffreys in the role of Lady Gay Spanker, recalls to my mind several conversations I had with the author when as a very young man, just out of my teens, I acted for six months as his secretary and traveling companion on both sides of the Atlantic. It is a well-known fact that Boucicault was only twenty-two years of age when he wrote the comedy in question. He told me that he planned its outline while acting at Cheltenham under the name of Hugh Morton, and that the character of Dolly Spanker was neither more nor less, without much material change, than a quaint, oldish, timid gentleman he met at a country house in the Midlands, whose wife rode to hounds and was altogether of a dashing, sympathetic character. "He fitted perfectly into my proposed comedy that I was then building up," said the observant Dion, "and his daring, interesting wife was an excellent contrast or foil."

Before the comedy was finished the author had left the stage, deserted the provinces and come to London, where he settled down in lodgings to take his chances as a dramatist. At the period in question Madame Vestris was the lessee of the Olympic Theatre in Wyoh Street (since demolished), and among the members of the stock company were Charles Mathews (who subsequently became the husband of Vestris) and John Brougham, who is well remembered by the old playgoers of New York. Boucicault and Brougham became close friends, and the former for a time resided in the house of the latter, where naturally plays and players were frequently discussed and Dion read his play, or such portions of it that were finished, to his host. Brougham suggested that Dazzle should be an Irish adventurer, to which the author instantly agreed, and Brougham intimated that he would be delighted to play the role when the comedy was produced. He spoke of it to Madame Vestris, but at the moment her plans were made for some months in advance, being under contract with Moncrieff and Rodwell (two popular dramatists of the time) to produce their pieces on certain dates. So Madame Vestris did not even see the manuscript until later on at Covent Garden, when she and her husband became the lessees. In the meanwhile, young Boucicault's purse becoming depleted, he bustled about trying to dispose of his play, and Braid, an actor at the Haymarket during Ben Webster and Buckstone's management, assured me that no less than three London managers declined the comedy, as he (Braid) was deputed by Boucicault to wait on them in regard to its production.

Without resources, the young author was getting into debt, and he made an effort to see Charles Mathews and if possible to induce him to produce his play at Covent Garden, as it was announced in the journals that he was to be the new lessee. Mr. Mathews read the play and asked him if it was entirely the work of his own pen. He replied that the scheme and outline of the piece were entirely his own. "The reason I ask is," continued Mathews, "John Brougham, in talking the matter over with me, says he had a hand in the piece and even aspires to be part author." To this statement Boucicault said Mr. Brougham with his longer experience of the stage had suggested certain modifications of a technical character affecting the exits and entrances of the principal characters, and had induced him to change Dazzle into an Irish adventurer, which had been done. "Now, Mr. Mathews," said Boucicault, "do you think this licking the MS. into shape for a young, untried dramatist constitutes a right to be called a co-author?"

"Well," said Mathews, "he sets up a claim, and the best way to surmount that is to give him a share of the fees if I produce the play. I think well of it, but even I must have the privilege of making certain small alterations." Then Mr. Boucicault asked if Mr. Brougham was to play the part of Dazzle.

"No," replied Mr. Mathews, "that is the role I shall fill, but as my brogue would not be of the richest he must be an Englishman. Another special feature I shall introduce is real furniture on the stage, real carpets, chairs, tables, bookcases, epergnes, mirrors, and not the clumsy stage abominations that the present generation has been accustomed to. I intend that a drawing-room on the stage at Covent Garden shall resemble a salon of a gentleman's mansion, and you will see my example will create a precedent." And it did.

Boucicault was delighted with the prospects of his comedy coming out under such favorable conditions. He agreed to all the terms that Mr. Mathews proposed, and the play was produced at the Theatre Royal, Covent Garden, in 1842 (I fancy that was the date) with remarkable success. Some of the journals went so far as to say that it was the most brilliant comedy that had been produced since Sheridan's School for Scandal, and even the most captious of the critics agreed that it was a pleasantly effective play, with sparkling dialogues far above the conversation of the average plays, and that the characters were drawn with a firm hand and bore the impress of real life. Boucicault rushed into rapid popularity, and for many years after his pen was in constant demand. When Charles Kean was the lessee of the Princess' Theatre he engaged Boucicault as a stock dramatist and assistant stage-manager, and it was there he partly learned the art of staging plays. I remember that before Kean produced The Corsican Brothers he sent Boucicault over to Paris to witness several representations of the drama, and he also called on M. Dumas and enjoyed several interesting *tête-a-tête* interviews with him, almost inducing the author of Monte Cristo to make a trip over to London to witness the play in English. It turned out to be as distinct a success in London as it had been in Paris. Mr. Boucicault made the translation, or, rather, adaptation, in a few days and really put it on the stage at the Princess', Mr. Kean not being able to visit Paris, being in the bills of his theatre every night. It was during Boucicault's employment at the Oxford Street theatre that he met Miss Agnes Robertson (a charming actress and a great favorite), who afterward became his wife. The lady, who is now seventy years of age, resides in London. She is still remembered by the playgoers of a past generation, especially in the Irish plays that the clever Dion wrote in the latter years of his busy life.

Harking back for a moment to London Assurance, I remember Mr. Boucicault's telling me that when he wrote up the character of Lady Gay Spanker he had in his mind Mrs. Nesbit to play it, whose flute-like, musical laugh and comely figure for some years were among the delights of dramatic London playgoers.

When the comedy was produced at Covent Garden an actor named Bartley was the stage-manager, and among his peculiar views he entertained an idea that English audiences (especially the pit and gallery people) were dense, torpid and slow to take points unless they were made exceedingly clear to them. "My dear sir," said Bartley to Boucicault, "you are just beginning your career as a dramatic author. Bear in mind my opinion of English audiences, especially in the provinces. First tell them what they are going to see, then let them see it, then tell them they have seen it, and by that time you will have got it into their heads."

Boucicault invariably protested that English audiences were not so quick to perceive the delicate, subtle points of dramatic dialogue as the French or Italians.

HOWARD PAUL.

SAILING STARS.

Aboard the White Star liner *Majestic*, which sailed April 19 for Queenstown and Liverpool, were many artists. William Gillette and his manager, Robert M. Eberle, who go to look over theatrical conditions generally. William Collier and his wife held a reception on the promenade deck. He will produce The Dictator at the Comedy Theatre, London, for a four weeks' engagement. Forbes Robertson goes over to play Love and the Man. Mr. and Mrs. Edward Abeles, John Barrymore, Marie Doro, Ada Dwyer, Elizabeth Firth, Harry Pringle and twenty-seven members of the Duchess of Dantzic company also sailed. Evie Green went Saturday on another steamer.

REFLECTIONS

Photo by Otto Sarony, N. Y.

Above is a portrait of Gene Luneska, who plays the Gipsy Girl in The Strollers, appearing this week at the West End Theatre. Miss Luneska possesses a pleasing personality and has a finely developed voice which has enabled her in a remarkably short time in the opera field to make a distinct place for herself. Last season with the Schuberts and this year with The Strollers she has been received with uniform approbation by the press and public wherever she has appeared. This season has been a very hard one on account of the varied route of the company she has been with. Her engagement closes about the middle of May, when she will return to New York. She is a pupil of Ferdinand Torriani.

Jack Northwood and Stella Grower have closed their season in the West. They are now resting in Mt. Clemens, Mich. Mr. Northwood is nursing a sore lip and nose, poisoned while on the road. As soon as he is better he intends starting in the provision supply business at Cleveland, O.

Kitty Cheatham rehearsed the part of Grace Harkaway at the Knickerbocker Theatre all last week, having been secured to succeed Ida Conquest in London Assurance, Miss Conquest having a Summer engagement contracted for which has resulted in an unexpectedly early call. Miss Cheatham's first appearance in the part was on Monday night of this week, when the play moved to the Herald Square Theatre.

Florence Davis, starring in The Player Maid, brought her season to a sudden close at Richmond, Va., April 10, because of the death of her mother, Mrs. William Davis. Miss Davis will rest this Summer and open early next Fall in the same play.

Jack E. Magee and Eloise Schiller, of The Wedded But No Wife company, while automobiling with Stephen Mansfield last week in Philadelphia, were in the wreck which happened from a collision with another auto. Mr. Mansfield was taken to the Elmhurst Hospital, where he is now under the care of Dr. Jenkins. Mr. Magee escaped injury. Miss Schiller was bruised considerably, but escaped serious injuries.

Helen Grantley has just closed a successful season of twenty-seven weeks and will spend April and May at the Jackson Health Resort before sailing for Europe. She will be seen in a new play next season.

For the first performance of the revived Trilby, with many of the original company, including Virginia Harned and Wilton Lackaye, at the New Amsterdam Theatre, May 8, a box has been reserved by William A. Brady for the actresses who have played the title-role since the play was first produced. They include Blanche Walsh, Mabel Amber, Rose Stahl, Marian Grey and Edith Crane.

Ethel Barrymore is booked to sail on the *Kaiser Wilhelm II* May 16.

William Collier and the company to appear with him in The Dictator in London rehearsed at the Criterion last week for the English presentation of the comedy. Edward Abeles will be seen in the role of the valet, which he originated.

Ida Conquest was defeated April 18 in her suit to recover $800 from Thomas V. Ryley for salary which she claimed, at the rate of $200 a week, for four weeks. Judge Green, in the City Court, dismissed her complaint, saying she should have sued for damages for breach of contract.

Catherine Cooper, of the Fantana company, has been refused copyright of her stage name by the Register of Copyrights in the Library of Congress.

Emmet Whitney sailed for London Wednesday, April 19, on the White Star Liner *Majestic*.

Lee Shubert will sail for London on Thursday on the *Deutschland* to be present at the opening of the new Waldorf Theatre, May 16, under the direction of the Shubert Brothers.

Charles T. Aldrich, for many years in vaudeville, will be seen next season in a melodrama entitled Secret Service Sam.

Augustus Pitou, who has been spending the Winter on his plantation in Florida, has returned to New York to arrange for Chauncey Olcott's tour next season.

Frederick Nicholls, of James K. Hackett's company, and Marie Cumberland, of Philadelphia, were quietly married on Tuesday afternoon, April 18, at two o'clock, by the Rev. Dr. Houghton at the Little Church Around the Corner. The wedding was attended by several members of the Hackett company, among whom were Charlotte Walker, Frederick Webber, Mr. and Mrs. Lang, Alfred Beaumont and Robert Lawrence. Several friends of Miss Cumberland were also present, including Mabel Lee and Lelia Hyndman, of Philadelphia. Miss Lee acted as bridesmaid, while Mr. Beaumont performed the duties of best man. After the service the party held an informal reception at the Gilsey House, followed by a quiet dinner at the Cafe Martin.

Tom North, manager of The Old Clothes Man, had a narrow escape at Princeton, Ill., April 18. Mr. North was waiting on the Burlington railway depot platform for his train to Kewanee, and before the train came to a standstill the baggageman shoved a heavy trunk out of the car and directly upon Mr. North. Mr. North warded off the heavy object, but was thrown to the ground. Some of the bystanders rushed forward expecting to find him dead, while others ran for the baggageman, who, thinking he had killed a man, jumped from the opposite side of his car and made his escape. Luckily Mr. North sustained but a few bruises.

The Lenox Lyceum, at the corner of Madison Avenue and Fifty-ninth Street, will soon be remodeled and enlarged at a cost of $50,000.

Frances and Grace Hoyt will give a matinee musicale at the Waldorf-Astoria in costume, Saturday afternoon next, at four o'clock. They will be assisted by the University Quartette, A. E. Adams, Russell P. Hoyt, A. Graham Marr, Ray W. Thompson and Evangeline M. Lent.

IN OTHER CITIES.

SAN FRANCISCO.

At the Majestic 10-17 Across the Potomac was given to good houses, although the play was not considered up to the general standard of the houses's productions. Landers Stevens was seen in the leading role and did good work. Harry Mestayer as Captain Walker was also good. Elmer Booth played the comedy role well, while Jane Kelton, Oza Waldrop, Frances Slossen, Mina Gleason, and Miss Outtrim pleased. Next week, J. H. Gilmour in Richelieu.

The Alcazar Stock co. gave a very good performanec of the romantic comedy Tom Moore, written by Theodore Burt Sayre. John Craig in the title-role gave the real touch of Irish wit and humor. Miss Lawrence was capital in the impersonation of Bessie D. Dyke. Mary Young and Miss Woodson were charming in their roles. John Sainpolis and Harry Hilliard pleased. Next week, The Man from Mexico.

On Saturday, April 9, Florodora opened for a long run at the Tivoli with a big cast. The house was crowded to the doors and the business has been big all this week. Aida Hemmi, the newcomer, was given a hearty welcome and more than made good. Her singing in the role of Dolores was loudly encored. Grace Palotta has played the role many times with success in Australia and Lady Holyrod fits her personality capitally. Miss de Fillippe sang well and was dainty in the role of Angela. Simms as Tweedlepunch scored well with his merry work. Webb was good as Gilfain. Walter Shannon as Donegal made a decided hit; he used his baritone voice well. J. Albert Wallerstedt pleased as Abecoed. The sextette was exceptionally good and had to repeat many times. The costumes were new and attractive. The play will go for several weeks.

Margaret Anglin's fourth week at the California 10-17 was successful, The play, The Lady Paramount, by Madeleine Lucette Ryley, received its first presentation on Monday night. Mr. Worthing had a delightful role and Hall MacAllister lived up to his promiess. Walter Hitchcock was cast for a small part, which seems too bad. Mrs. Whiffen had a delightful part as the spinster old lady who was always ready to flirt. Miss Cartright was good. Next week, The Crossways.

The Conried Grand Opera co. have filled the house at almost every performance at the Grand Opera House 10-17. The operas given were Lucia, Parsifal, Die Fledermaus, Die Meistersinger, La Gioconda, Cavalleria, and Pagliacci. Two Parsifal performances brought $30,000. Caruso, Sembrich, and Nordica scored heavily. Next week, Miss Calhoun in Ramona.

At the Columbia 10-17 is Lionel Barrymore in The Other Girl, after having done a good two weeks' business. Next week, Grace Van Studdiford in The Red Feather. This will be the first musical co. this season and it is looked forward to with much interest.

At the Central 10-17 the excellent stock co. is doing Paul Revere, a play which has proved as popular as anything this theatre has had of late. Paul Revere was taken by Hershall Mayal, who was good in the role. Miss Crosby had a good part allotted her and looked charming. The co. was well placed in the different roles and the play was well presented. Next week, The Corner Grocery.

Barney Bernard, who made a success with the Hebrew character in Weber and Fields' burlesques, will appear at the Majestic in a new burlesque by a local playwright which will be called The Financier.

OSCAR SIDNEY FRANK.

PROVIDENCE.

The reorganized stock co. at the Imperial opened 17 with a fine performance of Romeo and Juliet to a good house. William Courtleigh and Florence Rockwell made their first appearance with the co. in the roles of Romeo and Juliet, respectively. They were given a very cordial reception and played very effectively. Ben Graham gave an artistic performance of Friar Lawrence, and the other parts were well played by Alfred Bixby, Regan Hughston, Robert V. Ferguson, George Soule Spencer, Kingsley Benedict, Viola Burton, Ruth Holt, and Katherine De Barry. The play ran for the week to good houses. Nathan Hale 24-29.

The attraction at the Empire 17-22 was The Confessions of a Wife, and a good business was done. The piece abounds in sensational incidents, and was well staged and played. Hits were made by Kate Dalglish as Alice Rutherford, Elmer Grandin as Simon Rutherford, and Nettie Bourne as Ella Newcomb. Eight Bells 24-29.

Manager Spitz, of the Empire, spent several days in New York recently completing arrangements for the opening of the stock season at his theatre early in May. One of the new members, just announced, is Lillian Robinson, who has played heavies with James O'Neill and with Eugenie Blair in Zaza.

John W. Rankin, formerly advertising agent at one of the local theatres, has made arrangements to manage Ernest Richard and co., which will make an eight weeks' spring tour, playing one and two night stands in the Northern and Middle West cities.

Foster Lardner, a former Albee Stock co. favorite, has been specially engaged by Manager Lovenberg for the opening week 24 at Keith's to play the role of Arthur Negley in Barbara Frietchie. This role was to have been played by Edwin Nicander, whose recent illness makes it impossible for him to appear with the co. in this production.

Fred Sutton, who has played with the Providence Dramatic Stock co. at the Imperial, left 18 for Worcester, Mass., to join Malcolm Williams' Stock co. at the Franklin Square Theatre for a ten weeks' engagement, opening 24.

The Albee Stock co. will inaugurate its fifth season at Keith's 24, appearing in Barbara Frietchie. The house is sold out for nearly every performance for the first week.

Several changes and additions have been made in the Imperial Stock co., the members now being William Courtleigh, Florence Rockwell, Ruth Holt, Robert V. Ferguson, Alfred Bixby, George Soule Spencer, Kingsley Benedict, Regan Hughston, Charles Kingsley, Ben Graham, Viola Burton, Al. Roberts, and Katherine De Barry.

HOWARD C. RIPLEY.

MILWAUKEE.

The Alhambra is the centre of attraction this week, The Earl and the Girl opening 16 to S. R. O. The performance merits the highest praise, being one of the best that ever appeared in Milwaukee. Manager Miller is to be congratulated upon his successful efforts. Robert Fitzsimmons in A Fight for Love 23-29.

The Thanhouser co. revived Camille at the Academy 17 before a house that surpassed previous records, the occasion being the three thousand five hundredth performance of this popular organization. Pretty scuvenirs were given to mark the event. Edith Evelyn repeated her excellent interpretation of Camille, and was called before the curtain. James Durkin gave a fine portrayal of Armand. Lee Baker made a splendid Mons. Duval. Albert Brown was admirable as De Varville. Kate Woods Fiske gave a performance of Madame Prudence, while Grace May Lamkin, Patty Allison, and Elfrieda Lasche were all charming in their respective roles. Old Heidelberg 24-30.

Piff, Paff, Pouf drew large houses at the Davidson 16. The Girl and the Bandit 23. Madame Schumann-Heink in Love's Lottery 24-29.

Creatore appeared at the Pabst for two concerts 14. The evening brought out a crowded house, which gave every evidence of appreciation of the music offered. The German Stock co. has closed the season, and Manager Leon Wachsner will leave for Europe before the end of the month on his annual trip. While in Germany Manager Wachsner will engage some new members for the stock co. for next season. De Pachmann will appear at the Pabst Theatre 24.

Yon Yonson was the attraction at the Bijou 16, and the familiar Swedish play drew a large house. David Brattstrom played the title-role, and he with the balance of the co. was acceptable. Uncle Tom's Cabin 23-29.

Ellery's Band opened a five weeks' engagement at the Exposition Hall 15, in conjunction with the Merchants' and Manufacturers' Annual Exhibition. The immense building was crowded, and the fine Italian band was enthusiastically welcomed back to Milwaukee. Signor Ferrullo is still director and insures crowded houses throughout the engagement.

Edwin Thanhouser will close the Academy for a few weeks after May 7. Mr. Thanhouser intends to present a new co. after the short Summer vacation, and he will be in New York shortly to complete arrangements in regard to his plays and players for next season.

James Kyrle MacCurdy will appear at the Academy 1-7 in The Old Clothes Man, supported by his own co.

Joseph Sullivan, who has become popular here with the Thanhouser co., will be leading man for the stock co. at the Bush Temple in Chicago, opening in May.

CLAUDE L. N. NORRIE.

DETROIT.

George Ade's opera, The Sho-Gun, received its first presentation here at Detroit Opera House 6-8. It was favorably received by both press and public. The principals are John E. Henshaw, Christie McDonald, William C. Weedom, Agnes Caine Brown, E. P. Parsons, May Ten Broeck, Edward B. Martindell, Thomas C. Leary, Arthur O'Bryan, and Harry Taylor.

The greatest theatrical event of the season here was a week of Parsifal in English at Detroit Opera House 10-15. The event was a great success, and while the week's business was good at no time was the house entirely sold out.

The demand for seats from surrounding towns was large, Detroit being the only Michigan city visited on this tour, and special railroad accommodations were arranged for the event.

No player is more welcome or has a larger following here than E. S. Willard, who is with us for week 17-22.

David Garrick was the opening attraction, and was witnessed by a large and enthusiastic audience. During his engagement here The Professor's Love Story, The Middleman, The Brighter Side, and Tom Pinch will be given.

Lyceum Theatre is crowded to the doors week 16-22 with The Burgomaster. This Pixley-Luders piece has been vastly improved since its last appearance here. Al. H. Wilson, in Watch on the Rhine, will appear here for week of 23.

Why Girls Leave Home is amusing large houses at the Whitney Theatre. One thing only can be said in its favor, that it is new. However, the Whitney clientele gave it a rapturous reception, and the performers work hard. They are Walter Walker, Henry M. Hicks, Edwin E. Wolcott, Phillip Smalley, Walter B. Gilbert, Della Clarke, Anna Maria Schaefer, Jessta Clement, Katherine Cherry, Florence Lois Weber, Avon Breyer, Arthur Cobb, John Arnold, Joseph Regan, Henry Clifford, Edward Butler, John D. Hall, and Harold Mercie.

The Van Dyke and Eaton co. succeeded the Bryon Douglas co. for a two weeks' engagement at the Lafayette Theatre 16, and will offer during the week Carmen and East Lynne for the afternoon performances and In the Hands of the Czar and Across the Desert for the evening. The principals are Ollie Eaton and Whit Brandon.

A. FRANCIS.

KANSAS CITY.

Madame Schumann-Heink made her first comic opera appearance in Kansas City at the Willis Wood 17-19, when she presented Love's Lottery to four large and enthusiastic audiences. To say that she made good would be but a slight tribute to what proved to be a most emphatic hit. John Slavin in the chief comedy role did well. A supporting co. made up of some excellent singers included W. H. Thompson, George L. Tallman, Karl Stahl, Ivy Clyde, and Delight Barsch. The production was well staged, but the costumes not above ordinary. Paul Gilmore in The Mummy and the Humming Bird 20-22. Mrs. Wiggs of the Cabbage Patch 23-29.

William H. Turner, seen here last season in David Harum, scored a decided hit on his return to the Grand 16-22. Mr. Turner's portrayal was satisfactory at all times, while a good supporting co. did all that was required of them. The production was well staged. Texas 23-29. Our New Minister 30-May 6.

The Woodward Stock co. gave Shenandoah at the Auditorium the week of 16-23 to the usual large audiences. The play was excellently staged and the co. well cast. Willard Blackmore as Colonel Kerchival West, and Eva Lang as Gertrude Ellington, carried the two leading roles to the general satisfaction of all, while James Fulton, Bradlee Martin, Nettie Douglass, Maude Neal, and Lulu McConnell all deserve praise. The Belle of Richmond 23-29.

Escaped from Sing Sing has been seen in Kansas City before, but the return of the piece to the Gilliss 16-22 was marked by a large attendance nevertheless. Frederick Montague headed a capable co., of whom Anna Singleton, Edwin Phillips, and Walter Vernon deserve praise. The production was well staged. Hughey McGovern in For Fame and Fortune 23-29.

The receipts for the week's engagement of the Savage English Grand Opera co. at the Willis Wood 10-15 amounted to about $14,000, according to a statement made by P. W. Wedon, manager of the co.

Frank L. Woodward, who has been ill with typhoid fever at his home here, shows a turn for the better during the past week.

D. KEEDY CAMPBELL.

LOUISVILLE.

Mrs. Wiggs of the Cabbage Patch played a return engagement at Macauley's week ending April 15 and repeated success of former visit. Amelia Bingham in Mlle. Marni is underlined at Macauley's.

At the Masonic week commencing April 17 A Fool and His Money, with Walter Pyre and a strong co., drew excellent business. It will be followed by Ninety and Nine.

At the Avenue week of 16 a dramatization of the Bertha Clay novel, Dora Thorne, was a potent attraction. The scenery was noteworthy. The Lighthouse by the Sea opens 23.

The Philharmonic and Musical Club concert will be given April 18 at Macauley's. A notable feature will be selections from Lady of the Lake, the opera of which Karl Schmidtt, director of the club, is composer.

The season at Hopkins' closed 15. Business very satisfactory throughout the season.

The Kneisel Quartette Club had a large audience at the concert given by them at the Woman's Club 14.

George Bowles, business-manager of Frank Daniels, was one of the visitors of the week.

The Goodhue Stock co. will be a feature of Summer amusement in Louisville. It will have its home at Macauley's, under the management of Mr. Goodhue and Oscar Eagle. The opening play will be In the Palace of the King and will be followed by Old Heidelberg and The Eternal City.

At a mass meeting of public spirited citizens, held on the 14th, a large sum was contributed toward the proposed new Auditorium, the pet project of Manager James B. Camp, which will be managed by him when it becomes an accomplished fact.

Ed O. Risley's new play, The Skeedaddlers, will be produced during the Summer at Dawson Springs, a Summer resort near Louisville, which will be managed by Harry Burke, at present a valued member of the business force at Macauley's.

Ringling Brothers' Circus comes 29.

CHARLES D. CLARKE.

LOS ANGELES.

Grace Van Studdiford, in The Red Feather, was the attraction at the Mason 11-15, and the attendance for the five nights was extremely large. Harry Davies, who visited us many moons gone by, favored us with some tenor tones, and it must be admitted that he has not overcome his indifference. Harold Crane has a splendid baritone voice. Cora Tracy won much favor, and taken altogether the entertainment offered is most enjoyable.

Kolb and Dill will play all of week 17-22 in I O U. The Beauty Shop, and then comes E. H. Sothern and Julia Marlowe 24-29 in Hamlet, Much Ado About Nothing, and Romeo and Juliet.

The two evenings of grand opera which are to be given by the Metropolitan Opera co. at the Temple Auditorium 17, 18 promise to be the Winter's event, musically as well as socially; the advance sale has been gratifyingly large.

The Ulrich co. offered a bit of strenuousness at the Grand 9-15 called Her Marriage Vow, and warranted packed houses. The co. satisfied every one. The Black Hand next week.

Monte Cristo proved to be a house-packer for the Burbank week 9-15, and it was established in the minds of the patrons that Mr. Morosco's co. is fully equal to whatever they may undertake. Lost in the Desert is to be the bill 16-22.

Lost River held sway at Belasco's week 10-16, and did the usual good business. The piece is an intense one, full of good situations, both comic and thrilling, and was handsomely staged. Old Heidelberg will be revived next week.

Chutes Park has a local band of thirty pieces, pleasing large crowds. Assistant Manager D. W. Ferguson is now in the East, where he is arranging for an Italian band to play until next October, when Chiffarelli's Band will fill an engagement of six months.

DON W. CARLTON.

PORTLAND, ORE.

Max Figman, supported by Della Nevin, gave a moderately successful performance of The Marriage of Kitty at the Marquam Grand 10, 11. The house was dark the rest of the week and will be so for a fortnight.

At the Columbia the reorganized stock co. gave a pleasing performance of Woman Against Woman, and fared fairly well despite the Lenten season. Donald Bowles, our new leading man, scored in John Tressider. William Dills as Phil. William Bernard as Chesterton, and George Bloomquest as Craven made an able supporting trio. Dora Thorne will open 16, followed by Pink Dominoes, which will wind up the stock season of the Columbia co. at this theatre.

The Ticket of Leave Man was the successful opening attraction under the 10-cent regime at the Empire Theatre. The principals were Frank Montgomery as Bob Brierly, Paul Pilkington as Jem, Charles W. York as Hawkshaw, George B. Berrell as Melter Miss, and Metta Chamberlain as May Edwards. Ten Nights in a Bar Room will be the attraction for the week 16-22.

It is with regret that William Bernard announces his coming departure from Portland, May 7, in order to become a member of the Burbank Stock co. at Los Angeles. He has made a host of friends here during his three years' stay.

It is reported that Manager A. H. Ballard, of the Columbia, will organize a stock co. to support visiting stars at the Marquam Grand during the Lewis and Clark Fair.

JOHN F. LOGAN.

JERSEY CITY.

Quincy Adams Sawyer was presented at the Academy of Music 17-22 to fine business. The play has been here before, but it is well received. The co. is an excellent one. Charles Dickson as the Boston lawyer is very good, and the other parts are well taken. The Smart Set 24-29. Rose Melville in Sis Hopkins May 1-6.

The Curse of Drink was the attraction at the Bijou Theatre 17-22 to good patronage. The play is a strong temperance lecture. P. August Anderson plays the part of the engineer, and he has a fine role. The support was good and included George F. Thomas, Frank J. Kirke, Thomas Tempest, William Stuart, Henry P. Nelson, Anna Hollinger, Ollie Craig, Baby Evelyn, and Fannie Argyle. The scenery and effects were potent factors. The Police Benefit 24-29. The Wayward Son 1-6.

William H. Turner, who is starring in David Harum, will return to Albee Stock co. at Keith's Theatre, Providence, R. I., as soon as his road season closes. This will be his third season there.

A scene in The Curse of Drink was ordered cut out by the local police 17.

The Elks will entertain Albany Lodge, 29. Arragements are completed for the annual benefit May 3. Those already engaged are: Milton and Dollie Nobles, Elsie Janis, De Veaux and De Veaux, Eduards and Bliss, the Orpheus Comedy Four, and Laura Comstock, and the Orpheum Trio.

John E. Langabee, stage machinist of the Academy of Music, is the proud grandfather of a little girl, born to his daughter 19.

The police benefit at the Bijou Theatre 24-29 will have a strong bill, with Herzog's horses, the Four Bards, Jewell's Manikins, Nichols and Murphy, Nora Bayes, Hodges and Launchmere, the Delmore Sisters, and the Empire City Quartette. The advance sale has been very large.

WALTER C. SMITH.

BUFFALO.

Star Theatre dark 17-19. Parsifal, by the Henry Savage co., was presented at the Star 20-22 to large audiences, and at advanced prices. The people of Buffalo had the privilege of attending a beautiful and inspiring performance.

William Farnum and his stock co. offered week 17 Held by the Enemy. This was the best effort of the co. since its advent in this city, and the patronage was much better than any previous week.

The Baldwin-Melville co. at the Teck gave The Love of David Garrick, preceded by the third act of Hamlet as a prologue. Both offerings were appreciated by good houses. Lester Lonergan was very good as Hamlet.

Mason and Mason, two clever German comedians, surrounded by a capable co., delighted the patrons of the Lyceum week 17 with Fritz and Snitz.

Plays may come and plays may go, but The Fatal Wedding still runs merrily along at the Academy week 17 to packed houses. The co. remains the same, Gertrude Haynes and her choir celestial being featured.

William Faversham and his co. have been in town for the past week rehearsing The Squaw Man, by Milton Royle. Its first production will take place 24 at the Star Theatre.

That congenial little fellow, Charles Bowe, of the Academy staff, will be tendered a testimonial by his friends at the Academy May 21.

Charles McMahon has just closed contracts for several parks for the Summer.

P. T. O'CONNOR.

MONTREAL.

Hanlon's Superba, always up-to-date and always popular, opened its annual engagement at the Academy of Music 17. It pleases as much as ever. Winchester and Redford in their trick juggling, Al. Waltze and Belle Gold were among the chief features. The ballet is a good one, and the Rainbow dance deserves special mention. Busy Izzy 24-29.

The Village Parson is the bill at the Royal. The play belongs to the ordinary type of melodrama, but the co. is above the average. Frankie Francis and H. K. Betts, in the two leading roles, are deserving of praise, while good work was done by H. V. Wall and C. S. Miller; the comedy was well looked after by H. C. Smith and Marie Harcourt. Annie Blancke in The Little Outcast 24-29.

His Majesty's is dark this week. T. M. A. benefit 24-27. H. W. Savage's Parsifal 27-29.

Una Clayton, so popular at the Francais for the past two Summers, opens a season of Summer stock at the Royal May 22. Her manager, Francis Morey, is now in New York making arrangement for plays, company, etc.

Rubin Goldmark gives a free lecture on Parsifal at His Majesty's 20.

Polyeucte is the bill at the Nouveautes. The National is closed Holy Week.

W. A. TREMAYNE.

CLEVELAND.

Although it was Holy Week The County Chairman brcke all records for the season at the Euclid Avenue Opera House 17-22, the S. R. O. sign being out at each performance. John Drew 24-29.

The Vaughan Glaser Stock co. presented The Parish Priest at the Colonial Theatre 17-22. Vaughan Glaser assumed the title-role in an acceptable manner and the rest of the characters were well taken. What Happened to Jones 24-29.

The Girl and the Moon, a light musical comedy, held the boards at the Lyceum Theatre 17-22. Beatrice Vance, a clever actress, was in the lead of a good co., which included Fred Frear, William Clifton, Charles E. Foreman, Harry Laurence, and Graclyn Whitehouse. Billy B. Van in The Errand Boy 24-29.

Barney Gilmore was seen in his old play, Kidnapped in New York, at the Cleveland Theatre 17-22. New York Day by Day 24-29.

Herbert H. Hentchel, who has been assistant treasurer of Keith's since its opening, is now treasurer of the Colonial Theatre.

The meeting of the local managers was held at the Hollenden Hotel 18, and E. D. Stair, lessee of the Lyceum and Cleveland theatres, was in attendance.

WILLIAM CRASTON.

SEATTLE.

The Ferris co. was seen in Camille 9, 10, supporting Florence Stone and Dick Ferris in the principal parts. Florence Stone was very effective in the title-role. Dick Ferris was congenially cast as Armand. Lewis Stone was very good as Duval, and the rest of the co. generally capable. Charley's Aunt was played in a pleasing manner for the rest of the week. The Banker's Daughter 16-22. Friends 23-29.

The Pollard Opera co. were seen in The Belle of New York at the Grand Opera House 9-13 by large audiences. This co. has appeared here several times in this piece, but that evidently made no difference in the attendance. As your correspondent has said before, it would be worth going far to see little Daphne Pollard. Others in the principal parts were all surprisingly good. Max Figman headed a co. that gave pleasing performances of The Marriage of Kitty 14, 15. This attraction proved one of the good things of the season. The Pollards will be seen in A Runaway Girl 16-22 and in repertoire 23-29.

Across the Desert proved melodramatically interesting to large attendance at the Third Avenue 9-15. In the Far East 16-22. The Girl from Albany 23-29.

RODNEY D. WHITE.

ST. PAUL.

For the last two evenings of Henrietta Crosman's engagement at the Metropolitan last week a double bill was put on—namely, Nance Oldfield and Madeline. The latter piece gives Miss Crosman excellent opportunities. H. Reeves Smith, too, gave a finished performance as Norman Luard.

Raymond Hitchcock in The Yankee Consul played a very successful engagement at the Metropolitan 16-19. Florence Roberts in repertoire 23-26.

An attraction of merit, advertised as a Fantastical Farcial Frivolity, entitled Me, Him and I, drew well at the Grand 16-22. The production boasts of three comedians, George Bickel, Harry Watson, Jr., and Ed Lee Wrothe. They make a strong combination. Next week The Way of the Transgressor.

The Unique Theatre has taken out its building permit in the amount of $30,000, but nothing further than removing the old buildings from the site has thus far been done.

Everything regarding who will produce stock here this season has practically been settled, and William Morris will undoubtedly be the man.

J. A. WEEKS.

MINNEAPOLIS.

Florence Roberts closed her engagement of a week and a half at the Metropolitan 19, presenting Marta of the Lowlands as the closing bill. Latter half week previous she gave Zaza. Her engagement was not as successful as it should have been. She has rare ability and was supported by an excellent co., special mention being due Lucius Henderson, Melbourne MacDowell, William Yerance, Lillian Armsby, Adele Bosworth, Georgie Woodthorpe, Louise Royce, Ollie Cooper. Scenery and costumes were adequate. The Yankee Consul 20-22. Lawrance D'Orsay 23-26. N. C. Goodwin 27-29. Creston Clarke 30.

The Dangers of Working Girls were pointed out at the Bijou week 16 to large gatherings. While most of the so-called dangers are imaginary, the play served to please Bijou patrons. Me, Him and I week 23.

Darkest Russia was the offering of the Ferris Stock co. week 16, being presented in a most capable manner. It will be reviewed in this column next week.

Ben Greet's Players will open a week's engagement at the Auditorium 24.

CHARLES M. LANE.

DENVER.

The week of 10-15 was rather a dull one, with the Broadway dark and nothing especially attractive at the other theatres. White Whittlesey and his capable co. gave a good presentation of Soldiers of Fortune at the Tabor, followed by a week of The Second in Command. Chauncey Olcott 23-29.

Harry Corson Clarke's engagement at the Curtis was of local interest, not only because he is so well known here, but because three popular Denver girls have prominent parts in Why Smith Left Home, Olive Filteau, Rachel Crown, and Sada Talbot, and each played her part admirably. Beware of Men 16-22. The Moonshiner's Daughter 23-29.

Dustin Farnum in The Virginian opens a week's engagement at the Broadway 17. There is much rejoicing over the announcement that we are to see Mrs. Fiske after all in her great success, Leah Kleschna. She will appear at Elitch's Gardens the last week in May.

MARY ALKIRE BELL.

SALT LAKE CITY.

Under the title Reveille and Taps, a drama dealing with events of the War of '62, and written by Bryant S. Young, was given its first performance 10, 11 by a local co., chiefly amateurs, to light business. The Virginian 13-15 packed the house matinee and evening. Symphony Orchestra 19. Lionel Barrymore in The Other Girl 24-26.

At the Grand Theatre Anna Eva Fay has been doing phenomenal business, turning people away every matinee and several evenings. Moonshiner's Daughter 17-19.

The Utahna Theatre has filled the house afternoon and evening, presenting vaudeville. Mulvey and Ward, George and Lizzie Bird, and the Germain Brothers. Next week the drama A Father's Devotion will be given by the Utahna Stock co. entire week.

The Bon Ton Theatre has succeeded in straight vaudeville, doing excellent business all the week.

C. E. JOHNSON.

INDIANAPOLIS.

A large and fashionable audience heard the Kneisel Quartette at English's 12. This was the closing concert of the season.

The four performances of Goody Two Shoes presented 13-15 at the same theatre under the auspices of the Flower Mission were well attended. English's is dark this week. Amelia Bingham 27 Joe Weber's co., two performances, 29.

Uncle Josh Spruceby, with his brass band, orchestra and special scenery, opened to fair-sized audiences at the Park 13-15. The Moonshiner's Daughter, with a well-balanced co., opened the week 17-19 at the same house. Happy Hooligan 20-22.

James S. Metcalf, dramatic critic of "Life," appeared before the Contemporary Club 14. His wife, who accompanied him to this city, was present at the lecture.

PEARL KIRKWOOD.

TORONTO.

At the Princess The Wizard of Oz has returned for a week's engagement 17. Parsifal 24.

At the Grand 14 large size houses are greeting the return of Ralph Stuart in his successful play, By Right of Sword. Mr. Stuart will appear next week in Montreal in a new play, in which he has collaborated with Mr. Marchmont. Bonnie Brier Bush 24.

At the Majestic A Wife's Secret is the attraction 17. It is the first time this melodrama has been seen here and it is satisfying the patrons. The Fatal Wedding 24.

Billy Tingle, the treasurer of Shea's Theatre, leaves the city Sunday night. He is to be business-manager of the Montreal ball team at Montreal.

STANLEY McKEOWN BROWN.

OMAHA.

Viola Allen in A Winter's Tale, 11, 12, drew well. Paderewski 13. Madame Schumann-Heink, in Love's Lottery, 14, 15, was a veritable treat. Harry

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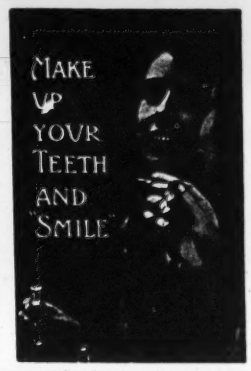

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Corson Clarke, to fair business, 16, 17. Underhill Grand English Opera co. 20-22. Henrietta Crosman 24.

At the Knox Opera House (Lee Ellis, lessee and mgr.) 12, 13 to good business. The Old Clothes Man to fair business. Two full-sized audiences. The Imperial Express opened a half week's engagement to two large audiences. Manager Breed booked Hearts of Chicago and Escaped from Sing Sing for week of 24.

JOHN R. RINGWALT.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Charles B. Hanford 10, 11 in Taming of the Shrew, Don Caesar de Bazan, and Othello; star good, but co. poor; business light. Parkinson Stock co. 12-15 (return) in Slaves of the Orient, Man to Man, Land of the Midnight Sun, and Darkest Russia to fair attendance; well satisfied.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Charles B. Hanford in Don Caesar de Bazan 13; good performance and business. Mary Marble 18.==ITEM: O. A. Neal, of the Bijou, will manage Pickett Springs Casino and open the Summer season May 8.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Nancy Brown 19.

ARKANSAS.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Si Plunkard 10; fair to small house. Alberta Gallatin in A Clean Slate 12; satisfactory performance to light attendance. Simvelle's Romeo and Juliet 18. Ashton Dramatic co. 22-27. W. I. Swain's Dramatic co. 10-15 (under canvas), opening with Jesse James to packed tent, followed by Down on the Farm, Forgiven, Vaudeville, East Lynne, and Rip Van Winkle to good business.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Alberta Gallatin in A Clean Slate 13; excellent co.; fair house. Texas 18; fine production; good business. Romeo and Juliet 22.==GRAND OPERA HOUSE (Brigham and Head, mgrs.): Whyte's Dramatic co. 10-15; fair business.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, mgr.): Alberta Gallatin 14, 15 in A Clean Slate to light business; good performance. Texas 19.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall Barton, lessees): The Virginian 10 to capacity of house; everybody well pleased. Virginia Calhoun in Ramona 14, 15; fine attraction; attendance good. The Show Girl 18, 19.==YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Majestic Stock co. presented Richelieu 10-16; production elaborate and business excellent. W. H. Gilmour, Robert Elliott, and Adele Block performed well in leading roles. Frank Bacon in The Vinegar Buyer 17-23.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Georgia Harper co. 6-8 in Camille, Two Orphans, and East Lynne; good co.; appreciative audience; full house. Virginia Calhoun in Ramona 11; excellent performance; good house.

COLORADO.

LA JUNTA.—THEATRE (E. C. King, mgr.): Beware of Men 15; play and business fairly good.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.; C. C. Collin, res. mgr.): Fritzi Scheff made her first appearance in this city 14, 15, offering Fatinitza and Boccaccio to large and delighted audiences. Peggy from Paris drew goodly gathering 17; co. satisfactory. Eben Holden 22, with matinee. Mrs. Black is Back, with May Irwin, 25. Mrs. Temple's Telegram, with matinee, 26. Isle of Spice (return) May 1.==NEW HAVEN THEATRE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): The Peddler, featuring Sam Thorne, turned 'em away 17-19; excellent cast, including clever Baby Olive McVine, who was warmly received at every performance. At the Old Cross Roads to good business 20-22. McFadden's Flats 24-26. Hanlon Brothers' Superba 27-29.==ITEMS: Sam Hardy, who has been with James K. Hackett, spent a few days with his family recently.—The Japanese students of the university have arranged a benefit performance at College Hall 28. The affair will be in the nature of a vaudeville entertainment. Japanese talent in this country contributing their services. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Eben Holden 13, 14 entertained two fair sized audiences. Two delighted audiences thoroughly enjoyed Grace George 15 and her support in Abigail. Master Gabriel as Buster Brown 18, 19 repeated his success of a former visit. Mrs. Temple's Telegram 20. Dockstader 21. Peggy from Paris 22. Wright Lorimer in The Shepherd King 24-29.==HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A Bunch of Keys 13 drew good sized audiences. Sam Thorne in The Peddler 14, 15; satisfactory business. McFadden's Row of Flats 17-19 amused topheavy houses. The Two Sisters to two interested audiences 20. Ward and Vokes 21, 22.==ITEM: B. J. Reilly, in advance of Peggy from Paris; R. J. Kirk similarly with Grave George co., and Merrily Yours J. B. Rodgers, "second advance" of Dockstader's, were registered as visitors at the Beefsteak Club the past week. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop. and mgr.): The second appearance of Kyrle Bellew in Raffles 13 was well received. The Two Johns cut funny capers in At the Old Cross Roads 17-19. Peggy from Paris 20. McFadden's Flats 21, 22. May Irwin 24. Superba 25, 26. Grace George in Abigail 27. The Isle of Spice (return) 28. Eben Holden 29. Richard Mansfield in Ivan the Terrible May 1. Queen of the Highway 2, 3.==ITEMS: Pleasure Beach is undergoing a transformation for opening Memorial Day. Boardwalks, Pavilions, steeplechase, etc., are being rushed to completion.—The Poli Summer Stock co. opens its second season May 15, with Lawrence B. McGill and Gertrude Shipman in the leads. The first plays to be given are announced as The Christian, The Wife, A Texas Steer, and Under Two Flags. W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): At the Old Cross Roads 14 drew well and pleased. Eben Holden 20 received good patronage. Mrs. Temple's Telegram 21. The Isle of Spice 27.==MAJESTIC THEATRE (Jennings and Graves, mgrs.): A Bunch of Keys 14 was well received; good house. Ward and Volkes in A Pair of Pinks 20; large and highly pleased audience. The Two Sisters 21. The Peddler 22.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Peggy from Paris 13; packed house; fairly good performance; Josie Sadler scored. Shepard's Moving Pictures 14, 15; good audience. Buster Brown 17; pleased. Eben Holden 19. Grace George 21. Black Bostonians 24. The Filibuster 28.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Old Cross Roads 15; good business. Eben Holden 18; fair patronage; pleased. Peggy from Paris filled house 19; good satisfaction. Friend of the Family 21. Dockstader's Minstrels 22. Grace George 25. The Filibusters 28.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Peggy from Paris 13; good patronage; poor satisfaction. Buster Brown 14, matinee, drew fairly well. Woodland 17 to S. R. O.; one of the best this season.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Out of the Fold 8 pleased small audience. Buster Brown 10 to capacity. Peggy from Paris 18 filled the house; satisfaction. Grace George 26. Eva Tanguay 28.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Fatal Wedding 13; good co. and business. Eben Holden 17 pleased fair audience. The Two Sisters 25.

WINSTED.—OPERA HOUSE (J. A. Spaulding, mgr.): Charles K. Champlin co. 10-15 gave good satisfaction to good business. Plays last half of week: Wormwood, His Royal Command, and Only a Private.

TORRINGTON.—UNION THEATRE (C. W. Volkmann, mgr.): The Two Johns 13 pleased large audience; good co. Human Hearts 20.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The Sign of the Cross 15 pleased large audience. Gus Sun's Minstrels 20. The Peddler 21.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): Roe Stock co.; fair business and performances. Sam Thorne in The Peddler 20.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Eben Holden 25.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Wang 13; big house. Hamlet 14; fair house. Ireland's Own Band 15; fair business. The Princess Chic 20. Miss Bob White 25. Grace George in Abigail 29. Maude Adams May 1.==LYCEUM THEATRE (Daniel Humphries, mgr.): Nobody's Darling 13-15; fair business. A Guilty Conscience 17-19; fair houses. Just Before Dawn 20-22. Jolly American Tramp 24-26. Shadow of Darkness 27-29.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Charles B. Hanford in Taming of the Shrew 12 to large and delighted audience. Dark 17-20.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Charles B. Hanford in Don Caesar de Bazan 17 to large audience; excellent performance. Season closed.==ITEM: This has been the best season in years.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Gagnon-Pollock co. 10-15; fair business. Charles B. Hanford in Don Caesar de Bazan 21. Othello 22. Pittsburgh Orchestra with Emil Paur and Madame Gadski 29.

MACON.—THE GRAND (David Phillips, mgr.): Nancy Brown 17 pleased fairly good house. Charles B. Hanford 18.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Roland Dwight Grant in Oratorio 14, under the auspices Y. M. C. A.; pleased big house.

POCATELLO.—AUDITORIUM (G. A. Hanaford, mgr.): Sanford Dodge co. in Ghosts 14 to fair house. Beginning 17 for twenty weeks vaudeville at 10, 20, and 30.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Madame Schumann-Heink and co. in Love's Lottery 10 delighted large, fashionable audience. A Fight for Love 11, with Robert Fitzsimmons as the star, pleased capacity. Richard Carle in The Tenderfoot 12; good co. and business. Y. M. C. A. 14. A Fool and His Money 15 canceled. The Girl and the Bandit 16; good co.; pleased fair business. Checkers 18. Mildred Holland (ushers' benefit) 19. Railroad Jack 21. Fabio Romani 22. The Power of the Cross 23. Our New Minister 26. Peck's Bad Boy 27. His Highness the Bey 29. The Midnight Flyer 30.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Mildred Holland in The Triumph of an Empress (return) 12; performance and co. fine; medium house. Robert Fitzsimmons in A Fight for Love (return) 13; play excellent; fair audience. His Highness the Bey 14; good house. Barlow's Minstrels 16 pleased big crowd; excellent co. The Girl and the Bandit 19. Checkers 21, 22. Fabio Romani 23. Savage's English Grand Opera co. in Carmen May 1.==COLISEUM: Paderewski 14 to excellent business.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Rentfrow's Jolly Pathfinders 17-22 to good business. Plays: From Sire to Son, The Devil's Gold Mine, A Fight for a Million, Don Caesar de Bazan, Midnight in Chinatown, A Soldier of Fortune, Dr. Jekyll and Mr. Hyde, The Three Musketeers, Hooligan's Luck, Below Zero, The James Boys in Missouri. Howe's Moving Pictures 19. The Girl and the Bandit 20. Chick 22. Hoeffler Stock co. 24.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, mgrs.; Robert C. Fulton, res. mgr.): Creatore 15; packed house. The Missouri Girl 16; good house and play. The Rays in Down the Pike 17; packed house; excellent co. Plays: Little Homestead 23. Bob Fitzsimmons in A Fight for Love 30. Barlow's Minstrels 25.==ITEM: Madame Barili, soprano with Creatore, did not appear because of illness.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Fabio Romani 12; good co.; small audience. Mildred Holland in Triumph of an Empress 13; fine attraction; small audience. Robert Fitzsimmons in A Fight for Love 14 pleased large audience. His Highness the Bey 15; mediocre co.; large audience. Hickman-Miller co. 17-22. William Owen (Elks' benefit) 28. Si Plunkard 29.

AURORA.—OPERA HOUSE (Chamberlin, Harrington and co.; lessees; H. E. Grampp, res. mgr.): The Game Keeper 9 pleased fair house. New Railroad Jack 10; good business; not pleased. The Missouri Girl 15; satisfaction to good business. Richards and Prindle's Minstrels 16; good performance and house. His Highness the Bey 18. The Little Homestead 10. Howe's Pictures 20.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): A Jolly American Tramp 12 to fair house; poor satisfaction. Perley's Opera co. in The Girl and the Bandit 15 to big house; delighted. The Turkish Harem Girls 18 to good business; satisfied. Peck's Bad Boy 19 to fair business; specialties good. Santanelli 24. Railroad Jack 28. Eleanor McKee in Kitty May 2.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Jack Bessey Stock co. 10-15; good houses; co. well received. Plays: A London Mystery, Brother Against Brother, A Lost Empire, A Sailor, Side by Side, A Messenger Boy, Was She Guilty, His Highness the Bey 23. Guy Hickman Stock co. 24-30.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Robert Fitzsimmons in A Fight for Love 12 to large house. A Fool and His Money 13 canceled. Railroad Jack 15; poor show and house. The Turkish Harem Girls 20. The Power of the Cross 21. Our New Minister 28.

KEWANEE.—McCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Flaming Arrow 13 to S. R. O.; excellent performance. His Highness the Bey 21. Si Plunkard May 6.==ITEM: Immediately after the performance the Flaming Arrow tribe were invited to attend a smoker given at Red Men's Hall and royally entertained.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Jolly American Tramp 10 amused good house. Richard Carle in The Tenderfoot 13 to good house. The Girl and the Bandit 17. Checkers 20. Railroad Jack 22. Over Niagara Falls 24. The Isle of Spice 26. Our New Minister 28. Peck's Bad Boy 29.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Flints 9-16 drew well entire week; pleased. Mildred Holland in The Triumph of an Empress 17; played return engagement to fairly good house; pleased audience. The Girl and the Bandit 18. Isle of Spice 22. Jack Bessey co. 23-May 13.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in East Lynne 16-22; appreciated by good house. A Waif of the Streets 23-29.==ITEM: Comfield and Lowenstein are remodeling a building here for vaudeville, to open May 1. 1905.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Maisch Brothers' Pictures 13-15; poor attendance; pleased. Happy Hooligan's Luck 16; good attendance. Isle of Spice 23. Peck's Bad Boy 30. The Man Behind May 7.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Checkers 16; excellent co. and production; capacity business. Rentfrow's Jolly Pathfinders 17-22. Our New Minister 24. The Isle of Spice (return) 24. Vivian's Papas 29.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Robert Fitzsimmons in A Fight for Love 10 to fair audience. 'Way Down East played to S. R. O. 12. Fabio Romani 15; good audience; pleased. Si Plunkard May 3.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): 'Way Down East 10; good house; pleased. Geffries Band (local) 13; crowded house; fine concert. A Fool and His Money 14 canceled. Our New Minister 24.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): The Flaming Arrow 15 to fair business. Ernest Richard in Sweethearts 18; small business. His Highness the Bey 20. Aristocratic Tramp 24. Kitty 26.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Fabio Romani 11; good co. and house. Barlow's Minstrels 13; fair co.; good business. The Mummy and the Maid 25. Shepard's Pictures 26. The Isle of Spice May 2.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): 'Way Down East 15; S. R. O.; performance good. The Flaming Arrow 16; big business; audience well pleased. His Highness the Bey 19. Kitty 23. Irving French co. 24-26. The Old Clothes Man 29.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): His Highness the Bey 12; packed house; co. good. The Missouri Girl 14; light house; co. fair. Sweet Hearts 17. The Way of the Transgressor 19. For Her Sake 20.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Mildred Holland 14 pleased small house. Fight for Love 15; good house; pleased. Barlow's Minstrels 17; good house; fair. Isle of Spice delighted large house 19.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Kersands' Minstrels 14 played to fair business. Si Plunkard 15; business and co. good. Boston Ideal Opera co. 17-22

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Dodge-Bowman co. 11, 12, moving pictures and vaudeville, to fair business. His Highness the Bey 13; splendid co. to enthusiastic audience.

MATTOON.—THEATRE (Charles Hogue, mgr.): 'Way Out West, by stage hands of theatre, 11; good performance; special scenery painted. The Tenderfoot 14 delighted packed house.

BELVIDERE. DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): Sweetheart 15; good performance; fair business. William Owen in Othello 26.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Si Perkins 11; full house; fair co.; disbanded here. Power of the Cross 20.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Railroad Jack 13 to small house; satisfaction.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): For Her Sake 16; big business; pleased.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): 'Way Down East 14; first-class performance to best paying house of season. Fabio Romani 21.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgr.): For Her Sake 17. Si Plunkard May 9.

PANA.—NEW GRAND (J. F. Given, mgr.): Railroad Jack 18.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. E. Rice, mgr.): Opened with Walter E. Perkins in Who Goes There 13; excellent co.; audience well pleased; S. R. O. Majestic has now the largest stage in the State. James Boys in Missouri 14; good co. and house. Lillian Russell in Lady Teazle 15; excellent production; packed house. The Rays in Down the Pike 20. Nat C. Goodwin 21. Denver Express 22. Packard Band Concert 23.==MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Du Vries Stock co. 10-15. Plays: The Lost Paradise, King of the Desert, Slaves of the Mine, The Dark Side of a Great City, To Be Buried Alive; good co.; specialties excellent; good business. Shields' Moving Pictures 16 pleased good audience. Rounds' Ladies' Orchestra 17. Joseph De Grasse in Merchant of Venice 19. Myrkle-Harder Stock co. 24-29.==ITEM: Du Vries Stock co. closed season here 15. Manager announced that this was one of his best seasons in repertoire.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): The Little Homestead 15; topheavy house; mediocre performance. Moving Pictures 24.==ITEM: Twenty-five Goshen business men have signed the lease for the new theatre now being built by the Sanders, Hay and Neidig Co., and Louis B. Noble has been appointed active manager. The house will be dedicated about Nov. 15. Col. J. M. Wood, of Chicago, the architect, is personally superintending construction. The theatre block complete will cost $75,000.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Why Women Sin 11 pleased good house. A Jolly American Tramp 12 pleased good house. Piff, Paff, Pouf 13 pleased good house. Kneisel Quartette 14; good co. and house. Richard Carle 15 in The Tenderfoot; good co. and house. Kinodrome Moving Pictures 16 pleased good house. Jack Hoeffler's co. 17-22.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Humpty Dumpty 11; co. fair; small house. Buster Brown 18. La Porte Madrigal Club Concert 21 (local). A Fool and His Money 27 canceled. Vaudeville 25-29. Twelfth Night May 2.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Hearts of Oak 13 pleased good house. James Boys in Missouri 15; good performance and business. My Wife's Family 27.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): The Show Girl 13 delighted a fine house. The American Tramp 14, 15; poor performance and business.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Holy City 13; S. R. O.; co. fine. Younger Brothers 22. Band Concert 26 (local). Fabio Romani May 4.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Joseph De Grasse in Merchant of Venice 14 to packed house at advanced prices. Denver Express 21.

HAMMOND.—TOWLES OPERA HOUSE (James Wingfield, mgr.): Lyman Brothers in At the Races 16 pleased good house. Joseph Hart and Carrie De Mar in Mama's Papa 23.

TIPTON.—MAITZ OPERA HOUSE (N. S. Maitz, mgr.): At the Races 13; good co.; pleased fair house. Rooney Boys Concert co.; small audience. Mildred Holland 22.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Down by the Sea 7; fair house; excellent co. Merchant of Venice 18; excellent satisfaction to good house. 'Way Down East 25.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): The Little Homestead 14; co. good; S. R. O. Denver Express 19. Two Merry Tramps 26.

EVANSVILLE.—GRAND THEATRE (Pedley and Burch, mgrs.): House dark indefinitely.==PEOPLE'S (Pedley and Burch, mgrs.): The Factory Girl 16 pleased fair houses matinee and night.

COLUMBUS.—THEATRE (R. F. Gottschalk, mgr.): Rounds' Ladies' Orchestra 21. The Power of the Cross May 4.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Lyman Twins in At the Races 12 pleased fair audience.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): Romeo Frick Concert co. 18. Ebony Sharp's Black Flats May 1.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): Denver Express 18 fairly pleased good house.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): An American Tramp 17 pleased good business. Elks' Minstrels 25.

ROCHESTER.—ACADEMY OF MUSIC (Holden Brothers and Boom, mgrs.): Lyman Twins in At the Races; house and co. good.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Isle of Spice 13 to good business; excellent attraction. John Griffith and Louise Ripley in Macbeth 17 to light business. ==ITEMS: Campbell Brothers' Shows open the season at Fairbury, Neb., the Winter quarters, 29, and will tour Nebraska and Kansas, striking Iowa in May.—George C. Dent, who has just closed a thirty-one-week tour with Rudolph E. Magnus in Everyman, will manage a Spring tour of Kitty, which will be played by the Edward Dvorak Comedy co., headed by Eleanor McKee. The co. will tour Illinois, Wisconsin, Michigan, and Minnesota, and is booked solid for April, May, and June.—John Griffith, who appeared here 13 in Macbeth, addressed the students of the High School here that afternoon, on Shakespeare's works.—The City Council of Des Moines proposes to license the theatres of that city and an ordinance is pending that places the license from $75 to $150 per year for houses with a seating capacity of 1,000 or over. FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Barlow's Minstrels 11; good performance; fair business; deserved better. Ridgeway Concert co. 13; large and fashionable audience; pleased. Nellie Mae Brewster soprano, an Ottumwa girl, received an enthusiastic reception. Shepard's Moving Pictures 14; small audience. The Isle of Spice 15; good patronage and production. Century Stock co. 17-20.==ITEMS: The Fifty-fourth Regiment Band gave its initial concert of the season at the City Park 13 to a large and well pleased audience.—The Market Street Veudeville Theatre will hereafter be known as the Bijou Theatre and will be supplied with attractions from that circuit. AUSTIN J. MUMMERT.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): John Griffith in Macbeth 12 pleased good business; strong co. Madame Schumann-Heink in Love's Lottery 13; fine business and co. Viola Allen in A Winter's Tale 14; capacity house. Harry Corson Clarke 18 in His Absent Boy. Henrietta Crosman 24 in Mistress Nell. The Yankee Consul 29.==GRAND OPERA HOUSE (William Foster, mgr.): Midnight Flyer 13-15; good business and co. James Kyrle MacCurdy in The Old Clothes Man 16-19; good co. and business. German Star Opera co. 21, 22. Chase-Lister co. 23-29.==AUDITORIUM (William Foster, mgr.): Henry W. Savage's English Opera co. 25, 26 in Lohengrin, Il Trovatore, and Carmen.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Isle of Spice 14 pleased big business; co. good. North Brothers' Repertoire co. 17-22.==ITEM: T. H. Webb, manager of the Beloit Band, has joined the Greater American shows for the season.=Mr. Webb will furnish the band, the shows open at Chicago May 8 for two weeks. Professor Webb directed the band with Texas Bill's Wild West last season.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): The Isle of Spice 9, 10; fair business and production. Old Clothes Man 12. Viola Allen 13 in Winter's Tale delighted capacity house; fine co. and production. Century Stock co. 14, 15 pleased good business. Ferris Stock co. 16. Savage Grand Opera co. 24 in Tannhauser.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Barlow's Minstrels 15; fair house; good performance. Midnight in Chinatown 16; well filled house. Shepard's Moving Pictures 17-20. Madame Schumann-Heink 21. Old Clothes Man 22. The Midnight Flyer 23. English Grand Opera co. 28, 29.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): For Her Sake 13 pleased fair house. Me, Him and I 14; fair performance; good house. Viola Allen 15; good to capacity. Frank E. Long Stock co. 18-23. English Grand Opera co. 27. Yankee Consul 28. Heart of Chicago 29. Chase-Lister co. May 1-5. The Virginian 6.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Ridgeway Concert co. 15 pleased good house. Midnight Flyer 17 failed to please big house. Hans Hanson 21.==ITEM: R. M. Harvey has arrived home from the West, where he has been doing the advance work for Barnum and Bailey.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Norwegian Theatrical Entertainment 17. Ethel Baker in concert May 4.==STYERS OPERA HOUSE (George Higgens, mgr.): Dark.==ITEM: The stockholders' meeting of the Grand Opera House 24.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.; E. Jaeger, Jr., res. mgr.): Barlow's Minstrels 12; good business. Mildred Holland in The Triumph of an Empress, matinee and night, 15; good attraction; fair business. The Isle of Spice 21.

CRESTON.—TEMPLE GRAND THEATRE (Carl Davenport, mgr.): Midnight Flyer 11; fair business and co. Katherine Ridgeway Concert co.; excellent performance to S. R. O.==PATT'S OPERA HOUSE (J. H. Patt, mgr.): Dark 3-15.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Frank Long Repertoire co. 10-15 drew good audiences. The Midnight Flyer 21. Madame Schumann-Heink 22. Sweethearts 24. The Yankee Consul 25.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): John Griffith in Macbeth 14; good house and performance. The Old Clothes Man 21.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Berry Stock co. 17-22.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): A Wise Woman 13 failed to appear.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Dark week 10-17. Hans Hanson 23.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Me, Him, and I 10; pleasing performance; excellent business. My Wife's Family 13 pleased capacity house. David Harum 14; good co. and business. Paul Gilmore in The Mummy and the Humming Bird 15 pleased capacity house. Savage Opera co. 17. Hi Henry's Minstrels 22. A Trip to Egypt 23. Mrs. Wiggs of the Cabbage Patch May 1. Henrietta Crosman in Mistress Nell 3.==AUDITORIUM: Paderewski 11 to large and enthusiastic audience. DAVID J. AUGUST.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): Morey Stock co. 10-15; excellent co. and business. Plays: Faust, Dixie Land, Cleopatra, A Fatal Likeness, Only a Private. Cleopatra was the best play we have had this season. Trip to Egypt 21.==ITEM: Mrs. F. A. Murphy, of the Morey Stock co., was taken ill at this place and compelled to remain here, but will possibly join the co. next week.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Thelma 16 delighted a large audience. Escaped from Sing Sing 25.==ITEMS: The Spedden-Paige co. are resting here during Holy Week.—R. H. Smith, advance agent for the Murray Comedy co., has returned home for the Summer.

JUNCTION CITY.—OPERA HOUSE (T. W.

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Dorn, mgr.): Hi Henry's Minstrels, matinee and evening, 15; good co.; pleased big audience both performances. Paul Gilmore in The Mummy and the Humming Bird 18; excellent performance; pleased large and fashionable audience.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Hi Henry's Minstrels 12; good performance to packed house. Paul Gilmore in The Mummy and the Humming Bird 14; excellent performance and co.; good business.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): Beware of Men 12; poor co.; fair house. Howe's Moving Pictures 14; good.——WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): Cineograph 11, 12.

NEWTON.—RAGSDALE OPERA HOUSE (S. D. Williams, mgr.): David Harum 12; good house and performance. Beware of Men 14; poor house and performance. Hi Henry's Minstrels 20.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): A Trip to Egypt 11; good play to fair house. David Harum 12; good co. to good business.

OTTAWA.—THE ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Hi Henry's Minstrels 11; excellent performance to large, well pleased audience.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Howe's Moving Pictures only attraction week 9. Nothing booked.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): David Harum 10; excellent co.; good business.

KENTUCKY.

OWENSBORO.—THE GRAND (Pedley and Burch, mgrs.): De Wolf Hopper in Wang May 5.——NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Howard-Dorset co. 10-15 (except 13); good business. Plays: Two Orphans, A Trip to Bombay, The Boy Tramp, A Noble Sacrifice, Why Jones Left Home, and The Man from Mexico. Rudolph and Adolph 13; poor business and co. Alberta Gallatin 27.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Rudolph and Adolph 12; mediocre performance to fair business. Howard-Dorset Stock co. 17-22 opened to big business in The Giant Gold Mine; audience pleased.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): Hooligan's Troubles 13; poor co. and business. Rudolph and Adolph 15; good to fair business.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Lulu Glaser 17 in Madcap Princess to S. R. O.; great satisfaction. Rudolph and Adolph 18; business and performance light.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Bryan 19. Bert Marshall's Comedians 21, 22. Chicago Glee Club May 2.

LOUISIANA.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, lessee and mgr.): The Zansigs 10-15; good to fair business. Spooner Dramatic co. opened 16 in Nature's Nobleman to big business; excellent co.——ITEM: The State Travelers' Protective Association, which has been in session here, attended the performance 16.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Ottaker Malek, pianist, 10; excellent attraction; good house. Texas 15, 16; good play to fair houses. The Whyte Dramatic co. will fill week of 12.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Spooner Dramatic co. week 10-15; good performances and fair business. Plays: Dr. Jekyll and Mr. Hyde, Camille, Ben Bolt, Nature's Noblemen, Resurrection.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): The Shepherd King played to $9,000 week 10; 13,000 witnessing the production. Harvey Gage's Comedy co. week 17 to excellent business. The Show Girl 19; well received. Savoy Theatre Stock co. week 24. Buster Brown 26. Lew Dockstader and May Irwin are underlined.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Shepard's Moving Pictures 11, 12 pleased good houses. The Show Girl 20; first-class co.; large audience. Peck's Bad Boy 22. Fatal Wedding 27. Harvey and Gage's Stock co. 28, 29. Dockstader's Minstrels May 3. Peggy from Paris 6.

BRUNSWICK.—TOWN HALL THEATRE (Samuel Knight, Jr., mgr.): Frogs of Windham 13, 14; excellent co.; good houses. Bowdoin Dramatic Club in The Magistrate 21. Cabot Stock co. 24. French Comedy co. 26. Brunswick Minstrels 28.

LEWISTON.—EMPIRE THEATRE (Cahn and Grand, props.): Harvey and Gage Stock co. to fair business 10-15. The Show Girl 18 to good house. Peck's Bad Boy 19; light house. Huntly Stock co. 26. Buster Brown 27.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Dark 10-May 1.——ITEM: Suzanne Perry, of this city, sailed 7 on steamer "Celtic" with the Maxine Elliott co. for London.

BANGOR.—OPERA HOUSE: Shepard's Moving Pictures closed four nights' engagement 18 to good business; well pleased audiences.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Walsh's Crystalplex Carnival co. 17-22 to good business. Shepard's Moving Pictures 25.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): George Sidney in Busy Izzy 27.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers; lessees and mgrs.): Bennett and Moulton Stock co. 10-15 closed week to fair business with Lyndon Bank Robbery, The Belle of Virginia, The Working Girl, Outcasts of Society, and A Child of the Streets; pleasing performances and specialties. Babes in Toyland 17; excellent to S. R. O. Keene 19 pleased fair business. Corse Payton Stock co. 24-29 canceled. Rudolph and Adolph 29. James J. Jeffries in Davy Crockett 26. Creation Oratorio May 2. A Night in Bohemia 3, 4. Primrose Minstrels 6. Kintzing Opera co. 8-10. When Johnny Comes Marching Home 29. Ringling Circus June 13.

HAGERSTOWN. — ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Babes in Toyland 18 opened to full house; co. and play good.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Herald Square Opera co. 24-May 6. The Show Girl 8. Southard Dramatic co. 9.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Corinne Runkel Stock co. 17-22 except 18; co., which is new to this city, is headed by Corinne Runkel, whose work so far made a good impression, the plays are well presented, special scenery being used; the specialties are good and include Kimball and Donovan and the Violet Sisters; co. fair; attendance fair. Babes in Toyland 18 was presented here to only fair attendance. Wilton Lackaye 25 canceled. The Filibuster 26 canceled. Charles Grapewin 28. Kellar 29. Nance O'Neil May 3. Show Girl 4.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res mgr.): D. R. Buffington Stock co. 24-29.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Colonial Stock co. 17-22 (except 19). Plays: A Soldier's Honor, In the Trenches, Power of the Church, Dr. Jekyll and Mr. Hyde, Beyond the Rockies, and Ragpicker's Child; fair business. Babes in Toyland 19; small matinee audience, good business in evening. Irene Myers 24-29 (except 25). Plays: Little Church Around the Corner, The Little Brigadier, The Heart of Colorado, The Burglar and the Waif, The Little Mother, A Great Temptation, The King of Detectives, The Night Before Christmas, and A Break for Liberty. Charley Grapewin in The Awakening of Mr. Pipp 25, benefit of Mrs. Addie G. Miller, house treasurer.

HOLYOKE.—OPERA HOUSE (J. E. Shea, mgr.): The Tiger Lillies 13-15 pleased good audience. The Isle of Spice 24.——THE EMPIRE (T. F. Murray, mgr.): London Gaiety co. 13-15; fair co.; good houses. On the Yellowstone 17-19; excellent co. and business. Rice and Barton's Big Gaiety co. 20-22 opened to crowded house. Vanity Fair 27-29.——ITEM: The local government has passed an ordinance regulating the kind of bills to be displayed on the billboards within the city limits, many displayed of late being considered more or less objectionable.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Phelan Stock co. 17-22 in A Bachelor's Honeymoon, Woman Against Woman, Kidnapped, Angel of the Alley, Falsely Accused, The Black Hand, The Bachelor's Honeymoon, A Factory Girl's Wrongs; performance and attendance fair. Buster Brown 24. The Filibuster 25. The Show Girl 26. Dockstader's Minstrels 27. The Pit 28. Peck's Bad Boy 29. May Irwin May 1.

FITCHBURG.—CUMINGS THEATRE (J. R. Oldfield, mgr.): Katherine Rober co. 10-15 pleased big houses. Plays: Heart and Sword, Thelma, Great Lighthouse Robbery, Roxana's Claim, Dr. Jekyll and Mr. Hyde, Nick Carter, Moths, Girl from Montana, How a Woman Sinned, Gentleman Burglar, My Uncle from New York. The Filibusters 18. Live Oaks 19. Buster Brown 21. Babes in Toyland 22. Frankie Carpenter Stock co. 24-29.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Irene Myers Stock co. 10-15; fair business. Plays: Great Temptation, King of Detectives, Little Brigadier, Heart of Colorado, Little Mother, Night Before Christmas, Break for Liberty, Burglar and the Waif. Grace George in Abigail 17; good co.; light house. Fenberg Stock co. 18-22 opened in Fallen by the Wayside to large and pleased audience; good co.; pleasing specialties.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgr.): Huntley's Savoy Theatre Stock 10-15; light attendance. The Filibuster 17; good co.; fine performance; large house. The Fatal Wedding 18; small house. Ward and Vokes in A Pair of Pinks pleased large houses 19. Babes in Toyland 20. Buster Brown 22. The Show Girl 27. Dockstader's Minstrels 28.——COLONIAL (Weber and Rush, mgrs.): Closed season 15.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Bennett and Moulton, two performances, pleased good houses 15. Huntley Savoy Stock co. opened in For Liberty and Love 17 to good house and business. Other plays: Loves' Predicament, One Night in June, A Circus Girl, A Devil in Skirts. Fatal Wedding 21, 22. Show Girl 28. Lew Dockstader May 1.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Katherine Rober Stock co. 17-22 (except 18); small houses. Plays: Heart and Sword, A Girl from Montana, Roxana's Claim, Thelma, Monte Cristo, Nick Carter. Ward and Vokes in A Pair of Pinks 18; good house.——CASTO (Huntington and De Deyn, mgrs.): Forgiven week of 17; good houses.

TAUNTON.—THEATRE (Cohan and Cross, mgrs.): Irene Myers Stock co. 17-22 (except 18) did fair business, giving good satisfaction. Plays: A Great Temptation, The Little Mother, The King of Detectives, A Break for Liberty, The Night Before Christmas, and Little Church Around the Corner. Grace George in Abigail 18; good house; pleased audience.

NORTH ADAMS.—EMPIRE THEATRE (John F. Sullivan, mgr.): On the Yellowstone 15 pleased good houses. Isle of Spice 22. Wine, Woman and Song 25.——ITEM: John A. Werrith, a local boy, with the Bennett-Moulton co., narrowly escaped being seriously injured by a brick thrown by a striking teamster and intended for some one else.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Ward and Vokes 17 pleased good house. The Colonial Stock co. 19; afternoon, Dr. Jekyll and Mr. Hyde; evening, Power of the Church, to good business. The Show Girl 25. Lew Dockstader's Minstrels 26.

FITCHBURG.—THEATRE: The Filibuster co., headed by Louise Gunning and Frank Lalor, was disbanded here after the performance 18; lack of funds. The co. finished a four weeks' engagement at the Majestic Theatre, Boston, 15.

MICHIGAN.

SAGINAW.—ACADEMY (J. M. Ward, mgr.): Maclyn Arbuckle in The County Chairman to S. R. O. 12; excellent performance. The Wizard of Oz to good house 14; co. mediocre. Checkers 28. Al. H. Wilson 30.——JEFFERS THEATRE (Bamford and Marks, mgrs.): Adgie and her lions, the Great Pascatel, Madge P. Maitland, Dill and Ward, Forrest and Urline, the Musical Goolmans, Harris and Beauregarde 9-15 to good business. Murray Comedy co. 16-22 opened to two good houses. Why Girls Leave Home 23-26.——ITEM: The Summer stock co. will open their season at the Academy May 8. Two separate cos. will alternate between Saginaw and Bay City, giving each city the benefit of two cos. and two plays each week.

GRAND RAPIDS.—POWERS (W. T. Ledeboer, mgr.): The Wizard of Oz 12 drew fair house; co. fair. The County Chairman, with Maclyn Arbuckle and W. P. Sweatnam 14, 15 to large business. Nat C. Goodwin 22.——MAJESTIC (L. Delamarter, mgr.): Joseph Murphy and Kerry Gow and Shaun Rhue 16-19 to fair business. Down the Pike week 23.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): The Denver Express 13 pleased good house. Frank Tucker Stock co. 17-22, presenting Springbrook Farm and American Countess; good co. and houses. Weary Willie Walker 25. Creatore 27. Buster Brown 28.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): My Friend from Arkansas 12; poor co. and business. Stetson's U. T. C. 22. Al. G. Field's Minstrels 27. Burgomaster May 8. A Fool and His Money 11. Frank Courtney Stock co. week of 15.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Joseph De Grasse and an excellent co. 5 in Merchant of Venice to fashionable audience. The Wizard of Oz 13; good performance to S. R. O.; largest house of season. Buster Brown 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): The Wizard of Oz 8 to S. R. O. Joseph De Grasse in Merchant of Venice 13 satisfied fair audience. Helen Grantley in Her Lord and Master 19 failed to appear. Howe's Moving Pictures 26.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Davidson Stock co. 17-22. Buster Brown 26.——CITY OPERA HOUSE (William Murrell, mgr.): Silver's New York Minstrels 15; fair house.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): The County Chairman 13; attraction and business good. Wizard of Oz 15; mediocre co. to fair houses. The Burgomaster 23. Checkers 27. The Rays 28. Old Arkansaw 29.

CADILLAC.—THE CADILLAC (C. B. Russell, mgr.): Davidson Stock co. 10-15 to big business; satisfaction; broke house record for repertoire. Buster Brown 24. Beggar Prince Opera co. 28.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Lyman Twins in At the Races 19. Mildred Holland in The Triumph of an Empress 25.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Side Tracked 25. Weary Willie Walker 29. The Holy City May 12. Stetson's U. T. C. 17.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Denver Express 12; fair co. and business. Old Arkansaw 15 pleased good house. Buster Brown 20. Richards and Pringle's Minstrels 22.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Buster Brown 21. Younger Brothers 25. Famous Georgia Minstrels 28. Two Merry Tramps May 4. Weary Willie Walker 8.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Murray Comedy co. 10-15; fair business. Old Arkansaw 17; fair business; good co. The Burgomaster 26.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Stetson's U. T. C. 18. My Friend from Arkansas 20. A Burglar's Sweetheart 29.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): My Friend from India 14 to fair house. Al. G. Field's Minstrels 25.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): My Friend from Arkansas 15; fair business; pleased. Courtney Stock co. 17-22. Creston Clarke 28.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Burgomaster 27. Creatore 28. Buster Brown 29.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Jeffersons 26. Mildred Holland 27. Howe's Moving Pictures 28.

PLAINWELL.—OPERA HOUSE: Two Orphans 17; light house and poor co.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Buster Brown 25.

MINNESOTA.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Grieble, res. mgr.): Yon Yonson 12; fair house and co. Happy Hooligan 13; fair house; co. poor. A Royal Slave 14; good performance and house. Metropolitan Vaudeville co. 17-22 (except 20). John Griffith in Macbeth 20. University of Minnesota Band 24. Harry Corson Clarke 28. Creston Clarke 29 in Monsieur Beaucaire. A Little Outcast May 6. Troy Stock co. 8 and week. German Theatre co. 15. King Perkins co. 17. Stetson's U. T. C. 27. Mankato Elks Club 29, 30.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Creatore 11 to good business; one of the best bands ever heard in the city. Raymond Hitchcock in The Yankee Consul 12; good audience; fine co.; Mr. Hitchcock made a hit here. Happy Hooligan 14; mediocre co. to small house. Henrietta Crosman 22. John Griffith in Macbeth 25. Creston Clarke in Monsieur Beaucaire 28.——ITEM: Owing to illness Madame Barili, soprano soloist with Creatore, did not appear.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Lawrance D'Orsay in Earl of Pawtucket 11, 12 to good houses. Raymond Hitchcock in The Yankee Consul 14, 15; S. R. O. Happy Hooligan 17 to fair house. Henrietta Crosman 18, 19.——METROPOLITAN OPERA HOUSE: Tom Marks in The Irish Boarder 17-23.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Tom Marks Stock co. 10-15; good attendance. Plays: The Irish Boarder, A Wife's Devotion, Jerry the Tramp, An Irish Detective, A Soldier of France, The Rose of Kerry, The Prodigal Son. Mahara's Minstrels 19.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Creston Clarke in Monsieur Beaucaire 12; small house; good co. and performance. Band Concert (local) 14; good house. A Soldier's Sweetheart (local) 19. Stetson's U. T. C. 24. A Little Outcast 28.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): John Griffith in Macbeth 22. University Band 28. McDorman-Daniels Stock co. May 1-6. A Little Outcast 8.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): North Brothers' Comedians week of 15 to packed houses.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Harry Beresford in Our New Man 15; fair house and performance. Royal Slave 23.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Yon Yonson 11; fair co. and business.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Lulu Glaser 11 in A Madcap Princess; co. and play enthused heavy business. David Higgins 12 in His Last Dollar drew well and pleased. Albert Taylor Stock co. 13-15; fair attendance; good co. Plays: A Fool and His Money, Peaceful Valley, Texas.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): The season is closing here. Alberta Gallatin came in A Clean Slate 11; star and co. pleased a fair house. Lulu Glaser and co. 12 delighted a good house in The Madcap Princess. David Higgins in His Last Dollar 15. Vivian's Papas 26.

JACKSON.—THE CENTURY (V. Otis Robertson, mgr.): Lulu Glaser 10 in A Madcap Princess delighted large house. His Last Dollar 13; well received by fair audience. Malek (pianist) 14 to appreciative house. Vivian's Papas 24. Dr. Bolus 28.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Albert Taylor Stock co. 10-12; good co. and performance; business fair. Plays: Peaceful Valley, The Gilded Fool, The Christian. No bookings.

NATCHEZ.—BAKER GRAND (E. M. Clarke, mgr.): His Last Dollar 11; good co.; fair business.

COLUMBUS.—OPERA HOUSE (H. H. Humphries, mgr.): Monarch Stock co. week of 17 failed to appear.

MISSOURI.

ST. JOSEPH.—LYCEUM THEATRE (C. U. Philley, mgr.): Bickle, Watson and Wrothe 9 in Me, Him and I; packed house; excellent performance. Viola Allen in Winter's Tale 10 delighted large and fashionable audience. Bickle, Watson and Wrothe played return engagement 11 to good business. Paderewski 12 drew large crowd. Paul Gilmore 13 in The Mummy and the Humming Bird pleased well filled house. David Harum 14-16, with Harry Brown in title-role, to good business. Savage's English Grand Opera co. 18. For Fame and Fortune 21, 22. Escaped from Sing Sing 23, 24.——ORPHEUM THEATRE: Chase-Lister Theatre co. 9-15 in A Runaway Match and Stricken Blind, drawing good crowds. The Little Princess 16-19. The Gypsy Queen 20-22. Dr. Jekyll and Mr. Hyde 23-29.——LYRIC THEATRE (H. Walter Van Dyke, mgr.): Van Dyke co. 9-15 in A Life's Mistake to unusually large business. Younger Brothers 23-29.

MACON.—BLEES THEATRE (H. Logan, mgr.): Our New Minister 7; full house; well pleased. Angel's Comedians 10-15. Plays: An American Cousin, Down in Arkansaw, Lost in Egypt, Woman Against Woman, Sunset Mines, and The Man in Black; fair business and co. Our New Minister (return) 18 to full house; fine production. Season closed.

LOUISIANA.—PARKS THEATRE (Michael F. Dallett, mgr.): Brown Comedy co. 10-12; splendid co. and business. Plays: Was She to Blame, Uncle Josh Whitcomb, A Christmas Morning, A Child Stealer. Co. so good they made a return date week 17-22. Howe's Moving Pictures 28.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehring and Philley, lessees; L. F. Ballard, res. mgr.): Heart of Chicago 9; fair co.; good house. Beware of Men 11; fair co.; good house. Trip to Egypt 16; excellent co.; large and appreciative audience. Lyman Howell 17, 18. Texas 21.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Our New Minister returned 13; pleased second good house in two weeks. Lyman Howe's Moving Pictures 27 will close this theatre for the season. The Temple of Fame (local) May 4.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Benton's Comedians 10-12; performances and business fair. J. C. Lewis co.; performance and business good.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Le Roy Stock co. 10-15; poor business. Trip to Africa 18. Madame Schumann-Heink in Love's Lottery 20. Century Stock co. 21, 22.

SPRINGFIELD.—BALDWIN THEATRE (George H. Ollendorf, mgr.): A Trip to Egypt 15; fair house; good performance. Howe's Moving Pictures 21-23.——DIEMER THEATRE: The Golden Giant Mine 15-21.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Nettie the Newsgirl 14; played to good business. My Wife's Family 15; pleased. Howe's Moving Pictures May 1. Morey Stock co. week of 7.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Joseffy 14; poor business. Our New Minister 19 (return). Lyman Howe 29 canceled.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Howe's Moving Pictures 20.

MONTANA.

BUTTE.—BROADWAY (J. K. Heslet, mgr.): Ghosts 6, 7 is too like the Hop Fiend's dreams to draw well at a second appearance in Butte. Harry Beresford 9, 10 to medium business. Ole Olson 16, 17 drew a following of its own. Anna Eva Fay 17-23.——ITEM: Charles E. Alsop, manager of the Family Theatre, whose lease expires in a few weeks, has applied for and obtained the consent of the City Council to build a temporary theatre to be occupied for six months, and has the floors laid for a building of 125 x 50 feet on Broadway, half way between the Broadway and Grand Opera House.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Harry Beresford and strong co. in Our New Man 12; small but appreciative audience; good performance.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Ben Hendricks in Ole Olson 14 pleased large audience.

HELENA.—THEATRE (George A. Miner, mgr.): Our New Man 12; poor house; performance fair. Ole Olson 17.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Paul Gilmore 11; large audience; well pleased. David Harum 12, 13; good co. and business. Savage's English Grand Opera co. 19. Henrietta Crosman 26. A Trip to Egypt 27, 28. The Virginian 29.——AUDITORIUM (E. C. Rewick, mgr.): Innis' Band 10-12 drew large audiences.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Irma 11; good house; fair performance. Sanford Dodge 14; fair house; good performance. Human Hearts 20.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Grimes Brothers' Moving Pictures 10 to big business. Irma Opera co. 15-17; fine performances; good business.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Moonshiner's Daughter May 3.——ITEM: Collins Amusement co. (under canvas) May 12, 13.

FREMONT.—LARSON THEATRE (W. A. Lowry, mgr.): The Virginian 28.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): The Show Girl 14 drew well and pleased. Isle of Spice 15 (return) to capacity; excellent co. The Filibuster 19. Grace George in Abigail 20. Buster Brown 25. Peck's Bad Boy 26. Dockstader's Minstrels May 2.——PARK THEATRE (John Stiles, mgr.): Bennett-Moulton co. 20-22. Morgan and Hoyt's Moving Pictures 24-29.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzer, mgr.): Twentieth Century Moving Pic- 12 canceled. Human Hearts 12 pleased good house. Bennett-Moulton co. 17-20; good performances and business. Plays: The Fatal Coin, Shadowed Lives, Sidelights of New York. Prescelle 20-22. Peck's Bad Boy 24. The Village Grocer 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Gormand and Ford co. 17-19; mediocre co. to light business.——ITEM: Manager Eaton was the successful bidder for the lease of the Barre, Vt., Opera House, and will manage both the Claremont and Barre houses.

EXETER.—OPERA HOUSE (A. Vaughan, mgr.): Princess Bonnie (local) packed house, 12-14. Duclo's Pictures 20 pleased fair audience. Ledumoir New York Specialty co. 24. Dartmouth Dramatic co. presents London Assurance 26.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Show Girl 17; good house; pleased. The Fatal Wedding 20. P. A. C. Minstrels (local) 25, 26.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): The Show Girl 13 pleased fair house. Isle of Spice 17; very fine production; packed house. The Fatal Wedding 24. Peck's Bad Boy 25.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): The Isle of Spice 13; excellent satisfaction to S. R. O. Colonial Stock co. 25-29.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The Hoffman-Kreisler concert 13 was a great artistic success, financially it was a failure. Rose Coghlan and a good co. appeared

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In Diplomacy 14 to ... business. Makaro 24, 25. Lord Chumley 27. ... Telegram 29.—STATE STREET ... B. Shutters, mgr.): The Strollers 14 to ... business; pleasing. The Village Postmaster to ... audience was large and appreciative. ... parts attended fairly well 17-19; performance ... ANDREW C. L. WILSON.

HOBOKEN.—... THEATRE (H. P. Souller, mgr.): ... Rags to Riches ... co. good; scenery ... company, in popular box actor, ... Chamber Organist ... excellent; scenic ... pleased the part of the ... Master Willie Nelson and Master ... rendered some sacred songs. Stringer's ... Darkest Russia 23-26. THOMAS J. McALEER.

... OPERA HOUSE (John J. Goetchius, mgr.): Mack Stock co. 17-22 to good business. Plays: Sandy Bottom, Fisherman's Luck, The Slave Girl, The Tide of Fortune, The Cracker Captain, My Jim, At the Risk of His Life, The Secret Despatch, Along the Kennebec, Lost on the Pacific, and A Naval Cadet. May Fiske Stock co. 24-29.—ITEM: Charles Close, of Under Southern Skies, spent last week at his home here. The members of the Morgue Club tendered him a reception at the Club 17.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Heller and Glading's Vaudeville 17-19, with Rena Arnold, the Wilsons, and James B. Donovan; ordinary business. Darkest Russia 20-22; poor business; mediocre co. Shadow of Darkness 24-26. An American Tramp 27-29. The Two Sisters May 1-3.—ITEMS: Hargreave's Circus here 24.—Woodlynne Park will be under the management of Harry Le Cato this Summer, he acting for the Camden and Suburban Railway, the owners. High-class vaudeville will be featured.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, Jr., mgr.): De Wolf Hopper in Wang 14, 15; De Wolf Hopper good; co. poor. Thomas Shea week of 17; star good; business and co. fair. David Harum 24, 25. Sam Bernard 27-29.—YOUNG'S PIER THEATRE (W. Ernest Shackelford, mgr.): Strollers 17; business and co. fair. Fortune Teller 24. Vaudeville 1-13.

ELIZABETH.—LYCEUM THEATRE (Edwin ElRoy, mgr.): A Hot Old Time 13-15; excellent co. and business. Her First False Step 17-19; good houses. Just Before Dawn 24-26. Darkest Russia 27-29.—JACOBS THEATRE (G. Jacobs, mgr.): The Girl from Kay's 14; fair business. The Strollers 15. Princess Chic 22.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): When Johnny Comes Marching Home 24. Grace George in Abigail 28. Metropolitan Juvenile Opera co. in Pinafore 4. Al. Leach and the Three Rosebuds in Girls Will Be Girls 10. B. P. O. Elks' benefit, The Mikado, 17, 18.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): The Village Postmaster 14; co. and attendance fair.—ITEM: This theatre closed season with above attraction.

RED BANK.—OPERA HOUSE (Henry J. Garrity, mgr.): Dark.—ITEM: Bob Errickson, of this town, has joined the Ben F. Mack Stock co., to play comedy and specialties.

NEW MEXICO.

ALBUQUERQUE.—ELKS' OPERA HOUSE (O A. Matson, mgr.): Beggar Prince Opera co. 6-12 opened to S. R. O.; excellent co. Operas: Said Pasha, Olivette, Pinafore, Fra Diavolo, Girofle-Girofla.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): The Beggar Prince Opera co. presented Said Pasha and Olivette 12, 13; fine co.; crowded houses.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Lewis Morrison, supported by an excellent co., appeared in Faust before good houses 17-19. The play was beautifully staged. Closed 20-22. Mason and Mason 24-26.—BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Business first-class with the biograph 16. Lillian Mortimer in A Girl of the Streets 17-19 pleased fine audiences. When the Bell Tolls 24-26. Down by the Sea 27-29.—LYCEUM THEATRE (M. E. Wolff, mgr.): The Sho-Gun was presented to large audiences 17, 18. The Wizard of Oz 24-26. Babes in Toyland 27-29.—COOK OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Summer stock co. will open its regular season with Prince Otto as the attraction week 24-29.—ITEM: Negotiations have been completed wherein the Robert F. Walter Amusement Co., of New York, have taken possession of the lands and properties located at Glen Haven, on Irondequoit Bay, five miles from our city, to make this ideal water resort one of the most beautiful in the country. Popular attractions will be presented. Roy Crandall, the general manager, has assumed active control. J. W. CARRUTHERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Gus Sun's Minstrels 17-19; pleasing performance; drew fairly well. Blanche Walsh in The Woman in the Case 22. Daniel Ryan in standard plays 24-29.—EMPIRE THEATRE (H. R. Jacobs, mgr.): McLellan-Griffin in repertoire of popular plays 17-22 pleased large audiences. Mention is due the especially good work of Campbell Stratton in leads. Ysaye 28.—ITEM: Manager H. R. Jacobs has booked the William Courtenay Stock co. composed of well-known players, for a Summer season at Harmanus Bleecker Hall, opening May 22. Mr. Courtenay is quite a strong favorite here through his connection with the Kingdon-Courtenay co., playing here with much success for the past three seasons. GEORGE W. HERRICK.

ELMIRA.—AUDITORIUM (Elmira Realty Co., mgrs.): This house, which was destroyed by fire a year ago, was reopened 18 with Hager's Band; large house.—RORICK'S THEATRE (Herbert Salinger, mgr.): Mathew Minstrels May 22-June 3. Manhattan Opera co. 5-Sept. 16.—ITEMS: The Casino Theatre closed its season 15.—Fancheon Smith, of this city, has joined The Wizard of Oz.—W. W. Fields, of The Wizard of Oz, has been engaged as leading comedian at Rorick's during the opera season.—Charles E. Sackett, of the Rider Theatre, Cambridge Springs, Pa., will locate in Hornellsville, N. Y., for the Summer.—Harry Burk will manage the stock co. at Dawson Springs during the forthcoming season. J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): She-Gun 19, 20. Babes in Toyland 25, 26.—EASTABLE THEATRE (H. A. Hurtig, mgr.): Arizona 13-15 was well presented to good business. Morrison's Faust 20-22. Mason and Mason 27-29.—GRAND OPERA HOUSE (C. H. Plummer, mgr.): A Prisoner of War 13-15; stirring performance; large houses. A Girl of the Streets 20-22. When the Bell Tolls 24-26. Down by the Sea 27-29.—ITEM: Fred H. Wilson is spending a few days at his home here. E. A. BRIDGMAN.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Peggy from Paris 8; pleased audience. Miss Bob White 12; fine house. William Collier 15 delighted large and pleased audience; co. closed here and sailed for Europe 19. Blanche Walsh 24.—LYCEUM THEATRE (Burns Gilliam, mgr.): The Danites 10-15 by Mortimer Snow co., and specialties by Kennedy and Quatrelli, Katherine Nugent, and Everett Butterfield pleased good audiences. The Circus Girl 17-22, preceded by a one-act play, Letty, delighted satisfactory audiences. Mary the Magdalene 24-29.—ITEMS: Mr. Snow will open his Schenectady house 24 with The Charity Ball.—Billy Walsh, of the Aubrey Stock co., is here visiting his parents, likewise Harry Brooks, of Rags to Riches co.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): William Collier in The Dictator 14; performance and business good. Professor Guiseppi Deodato and Professor Gospodi Stark in mysteries and illusions 15 pleased fair business. Thou Shalt Not Kill 17 failed to appear. Great Browning co. (in place of Vernon Stock co., disbanded) 24-29. Y. M. C. A. (local) May 2. The Missouri Girl 8.—ITEM: W. H. Middleton, manager of Professors Deodato and Gospodi Stark, is said to have left town after their performance. The co. is stranded here.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Kyrie Bellew in The Amateur Cracksman 14 to good business. May Irwin 15 because of illnes failed to appear. Klark-Urban co. 17-22 opened in The Devil's Wife to good business. Other plays: Cowslip Farm, Across the Desert, East Lynne, The Way of the Wicked, A Doctor's Crime, Dora Thorne, War Correspondent, A Game of Craft; co. fair. Lewis Morrison in Faust 27. Gorton's Minstrels 28.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Kirk Brown 10-15 in The Man Who Dared, Du Barry, Under the Red Robe, Power of the Press, The Christian, Prince Otto, The Wheat Pit, A Mad Marriage, and David Garrick pleased crowded houses. Miss Bob White 15; well attended. The Cook-Church co. 17-22 opened to packed houses. Charles Cook played the heavies very cleverly. Stetson's U. T. C. 24. Babes in Toyland 26.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Martin's U. T. C. failed to appear.—ITEM: An arrangement has been made with a stock co. to give a show one night each week for six weeks. A circuit consisting of Warsaw, Perry, Hornellsville, Wellsville, Batavia, and some other town not yet selected. The first night in Perry will be May 2, at which time My Friend from India will be presented.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): William Bonelli Stock co. will play in Palmyra once every week for eight weeks, beginning May 4, when the opening bill will be My Friend from India. The co. will play here every Thursday night, playing Warsaw, Perry, Batavia, Lockport, and Niagara Falls the remainder of each week.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Louis Mann in The Second Fiddle 14; fair house; good performance. Stetson's U. T. C. 15 pleased large audiences. A Friend of the Family 22. Aubrey Stock co. 24-29.—ITEM: Extensive improvements are contemplated at this house during the coming Summer.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Black Bostonians, billed for 14, failed to appear. Thou Shalt Not Kill 15 changed to later. The Magistrate 27. Lord Chumley 29. May Hillman May 1-6. Isle of Spice 12. Dark Holy Week.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): The Burgomaster 14 pleased large house. Himmelein's Ideals 17-22 opened to large house in In the Heart of the Storm; good satisfaction. Marie Wainwright 24. Dr. Knott 26. Babes in Toyland 27. Blanche Walsh 28. Corse Payton Stock co. May 1-6.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Murray and Mackay co. 10-15; light business. Plays: His Mother's Sin, The Power of the Church, The Younger Brothers. Hoefler, Hilton and Height appeared with the co. in their bicycle acrobatic act. Lord Chumley 27. Stetson's U. T. C. 28.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees; H. J. Sternberg, res. mgr.): Isle of Spice 12; capacity business; delighted audience. May Irwin 13; S. R. O.; audience pleased. Two Married Men 17; fair house. Lord Chumley 25.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Isle of Spice 13; capacity. Beauty Doctor 17 (return) drew largely and pleased. Ezra Kendall 22. Lord Chumley 24.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Great Browning 9-15 closed to fair business.—RONDOUT OPERA HOUSE (William G. Finley, mgr.): Black Bostonians 13 failed to appear. Great Browning 16-22 opened to good business; pleased.

NEW ROCHELLE.—THEATRE (J. W. Fellows, mgr.): Ireland's Own Band 6 to light business. Black Bostonians 8; attendance and show poor. Kyrie Bellew 12; good business; elite audience. Girl from Kay's closed season 15; large house; pleased.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Nat Goodwin 15 in The Usurper; excellent performance; large and fashionable audience. Wizard of Oz 24. American Vitagraph co. 29.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.): Louis Mann in The Second Fiddle 11 pleased fair house. Miss Bob White 13; good satisfaction to good house. Stetson's U. T. C. 20.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): The Isle of Spice 14; best of season to S. R. O. Ezra Kendall 21.—ITEM: Mr. Kendall was formerly in business here and always draws a big house.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): The Isle of Spice 15, matinee and night; excellent co.; S. R. O. Ezra Kendall in Weather Beaten Benson 20. Lord Chumley 22.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Miss Bob White 14; good co.; enthusiastic audience. Othello 29. Liberty Belles May 8.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): The Missouri Girl 17 pleased poor house. Dorothy Lewis Repertoire co. 24-29.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Burgomaster 13 pleased S. R. O. Babes in Toyland 29.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): House dark 17-22. 'Way Down East 28.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Missouri Girl 8 pleased large house. Two Married Men 14 failed to please fair house.

LYONS.—MEMORIAL THEATRE (Bert C. Ohmann, mgr.): C. Platt Jones Concert co. 25. Beauty Doctor 28. Hadley's Moving Pictures May 4.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): Week 17 house dark.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Higgins, mgr.): Mabel Paige co. 13-15 in The Stowaway, Belle of Virginia, Faust; very good co.; satisfactory business. Boer War 20.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Four Picketts 10-15 in repertoire to good houses. Charles B. Hanford in Othello 29.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Charles B. Hanford in Taming of the Shrew 27. Black Patti Troubadours 28.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): The Boer War (under canvas) 19. Mabel Paige 24-29.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Nathan, local mgr.): Black Patti 18; splendid performance to good business.

CONCORD.—OPERA HOUSE (J. B. Caldwell, lessee and mgr.): Crescent Stock co. 17-22. Bob Taylor 27.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Elbert Hubbard 11; addressed good-sized audience and pleased. Creston Clarke and co. in Monsieur Beaucaire 13 to fair business; excellent performance. State Oratorical Contest, between State University, Red River Valley University, Agricultural College, and Fargo College, attracted full house 14. Winner, John W. Anderson, University of North Dakota, Grand Forks, N. D., Dunbar Bell Ringers, auspices local Y. M. C. A., 21. Stetson's U. T. C. 22. A Little Outcast 27.

JAMESTOWN.—OPERA HOUSE (W. B. De Neult, mgr.): Harry Beresford in Our New Man 14; business and star good; support poor.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.): Creston Clarke in Monsieur Beaucaire 14 to light business; co. good.

OHIO.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Vogel's Minstrels 13 drew good house and gave satisfaction. David Harum 27.—ITEMS: This occasion was an epoch in the life of Walter Wolfe, the interlocuter, it being his first appearance before his own people as a minstrel. He was greeted with a great ovation and presented with floral pieces.—Tom Powell, who has just closed with the Barlow Minstrels, spent the day here with the Vogel boys. WILLIAM H. McGOWN.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Faust's Minstrels 7; mediocre performance; small house. W. B. Patton in Last Rose of Summer 8 pleased small house. Devil's Auction 8; fair performance; small house. Chinese Honeymoon 11 pleased fair house. Girls Will Be Girls (return) 14 pleased capacity. York State Folks 15; excellent performance; full house. Paula Edwardes 17 in Winsome Winnie (Hollenden Club benefit); fair performance; good business. Shore Acres 21. Heart of Maryland 24.—ITEMS: Mrs. Paul Gilmore is the guest of her brother, Hon. John S. Goodwin, of this city.—Rev. Edwin Weary, local chaplain of the Actors' Church Alliance, will remove to Sterling, Ill., 24.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Real Widow Brown 14; poor co. and business. Paderewski 17; packed house. Hearts of Oak 18, 19; fair show; poor business. Coon Hollow 22. Liberty Belles 24. Joe Hart and Carrie De Mar in Mama's Papa 26. The Wizard of Oz 28.—PARK THEATRE (F. E. Johnson, mgr.): Ezra Kendall 13 on account of illness did not appear. Lillian Russell and fine co. 12; delighted large house. Holy City 15 pleased fair business. Nat Goodwin 18; fine audience and production. Beauty and the Beast 19, 20; fair production and business. Harrison J. Wolfe 21, 22. Shore Acres 24. Lulu Glaser 26. The Girl and the Moon 27-29.

AKRON.—NEW COLONIAL THEATRE (Uly S. Hill, bus.-mgr.): Lillian Russell in Lady Teazle 13; good business. Robert Mantell 14, 15; excellent co.; medium attendance. Sleeping Beauty and Beast 17, 18; pleased paying business. Nat C. Goodwin in The Usurper 19. Devil's Auction 20. Paula Edwardes in Winsome Winnie 21. Lulu Glaser in The Madcap Princess 25.—UNIQUE THEATRE (Achille Phillion, mgr.): The Imperial Moving Pictures and vaudeville co., the Great Brent Hager-De Bar and Russell 13-15; pleased medium attendance. The Minister's Daughters 17-19. Hearts of Oak 20-22.—ITEM: Miss Beatrice Clifton (McCue), the past season with Girl from Kay's co. (No. 1), singing contralto in Pierrot Quartette, is home for the season.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Younger Brothers 14; pleased small house. The Minister's Sweetheart 15; medium co. and attraction; poor business. A Jolly American Tramp 18; fair co.; slim attendance. Nat C. Goodwin in Usurper 20. Ibsen's Ghosts 24. Mama's Papa 25. Harrison J. Wolfe 28. Mildred Holland 29.—ITEMS: Kent Ebersole, of Lima, formerly with Miss Bob White co., has accepted position with James T. Powers.—When season closes Frank Burt, lessee, will make improvements in the house.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Mrs. Wiggs of the Cabbage Patch 12; business excellent. Lulu Glaser in The Madcap Princess 19. Amelia Bingham in Mile. Marni 26. Joe Weber's co. in Higgledy-Piggledy and The College Widower 28.—NATIONAL THEATRE (Gil Burrows, mgr.): The Minister's Daughters 13-15; business good. Happy Hooligan 17-19; business excellent. An Orphan's Prayer 20-22. Sherlock Holmes 24-26. David Harum 27-29.

MR. E. S. WILLARD

ON TOUR

UNTIL MAY 22D

REPERTOIRE:

THE MIDDLEMAN, by Henry Arthur Jones; THE PROFESSOR'S LOVE STORY, by J. M. Barrie; THE BRIGHTER SIDE, by Alfred Capus and Louis N. Parker; DAVID GARRICK, by T. W. Robertson, and TOM PINCH, by Charles Dickens.

MR. WILLARD SAILS FOR ENGLAND MAY 24.

AMERICAN TOUR

Commences at Montreal Oct. 2. Company Complete.

Business Manager, MR. C. A. MOORE. *Stage Manager, MR. H. CANE.*

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): The Cincinnati Symphony Orchestra 13; good business; delighted audience. Who Goes There 15; large house; pleased. The Show Girl 17; fair business. The Heart of Maryland 22. David Harum 24.—ITEM: Who Goes There co. closed season here 15. Eva Francis, principal support of Walter Perkins in Who Goes There, is a Newark lady, and was accorded a warm reception.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): Paula Edwardes 12 in Winsome Winnie; fine attraction; good house. Faust's Minstrels 15, matinee and night; fair houses. Galvani (hypnotist) 21. Al. Wilson in The Watch on Rhine 22. Claus Bogel in Ghosts 25. Drummer Boy of Shiloh 26-29.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): The Girl from Kay's 3; large audience; good attraction. Lord Chumley 5; fair audience; good attraction. Chinese Honeymoon 10; large audience; fine attraction. Al. H. Wilson 18; fair audience; good attraction. The Heart of Maryland 20. Holty Toity 25. Isle of Spice May 1.

FINDLAY.—MARVIN THEATRE (S. H. Cunningham, mgr.): Sho-Gun 3 to S. R. O.; best attraction here this season. Midnight Charge 4 (local) to fair business; pleased. The Real Widow Brown 6; mediocre co.; light business. The Little Homestead 8; good co. and business. Who Goes There 13; good co. and business.

NILES.—NEW VERBECK THEATRE (Verbeck Co., gen. mgrs.; A. C. Irons, local mgr.): Minister's Son 12; good attraction; fair house; pleased. Holy City 14 (return); pleased large house. Black Crook, Jr., Burlesquers 18 to large house; pleased. Harrison J. Wolfe in The Open Gate 25. Joe Murphy in Kerry Gow 27.

ZANESVILLE.—WELLER THEATRE (J. G. England, mgr.): Cousin Kate 12; co. and business good. Winsome Winnie 13 pleased large house. Ezra Kendall 14; co. and business excellent. Coon Hollow 15 drew well and pleased. Show Girl 18; fair house; good attraction. Watch on Rhine 19. Girls Will Be Girls 20. Heart of Maryland 21. Madcap Princess 22.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): The Sleeping Beauty and the Beast 12, 13; fair; light business. The Girl and the Bandit 14; best of the season to fair attendance. Why Women Sin 15; pleased fair houses. An Orphan's Prayer 19. Lulu Glaser in A Madcap Princess 21.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): The King of Tramps 15; fair performance. York State Folks 17; big house; splendid co. Harrison J. Wolfe 19 delighted large audience. Jolly American Tramp 22. Real Widow Brown 25. Heart of Maryland 26. Coon Hollow 29. Vogel's Minstrels May 4. Al. Wilson 12.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): John Himmelein's Imperial Stock co. 10-15. Plays: The Lost Paradise, Roanoke, Buried Alive, King of the Desert, Back Among the Old Folks, Slaves of the Mine. Faust's Minstrels 18 pleased fair house. A Jolly American Tramp 20.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Stella Mayhew in The Show Girl 14; satisfied a good house. Myrkle-Harder co. in Old Sleuth and A Girl of the West 15; good business. Lulu Glaser in A Madcap Princess 18; large house; first-class performance. Sherlock Holmes 23.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): The Liberty Belles 11; fair house; mediocre performance. Paula Edwardes in Winsome Winnie 15; good house; fine performance. Al. H. Wilson 20. Hearts of Oak 26. Isle of Spice 29.

BELLAIRE.—COLUMBIA THEATRE (Ed L. Moore, mgr.): Willis' Musical co. 10-12 in Trip to Atlantic City, Two Old Cronies, Sweet Sixteen; excellent co. to good business. Hearts of Oak 15; good co. and business. York State Folks 18; good co. to good business. Holty-Toity 29. Hearts of Maryland 25.

WAPAKONETA.—BROWN THEATRE (A. J. Brown, mgr.): Minister's Sweetheart 14; fair co. and business. Quincy Adams Sawyer 18; good co. and performance pleased capacity. Vogel's Minstrels 17. The Girl and the Bandit canceled.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Shore Acres 18; good house; well pleased. Winsome Winnie 19. The Last Rose of Summer 21. Al. H. Wilson May 4. Mildred Holland 5. Holy City 13. Howe's Moving Pictures 17.

CANAL DOVER.—HARDESTY THEATRE (W. H. Cox, mgr.): The Jeffersons in The Rivals 12; good business and performance. Shore Acres 19. Heart of Maryland 24. Harrison J. Wolfe 29.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): W. B. Patton in The Last Rose of Summer 14; pastoral comedy; well rendered. Ibsen's Ghosts 18. Isle of Spice 28.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Holty Toity 15 pleased fair house. The Heart of Maryland 19. Rudolph and Adolph 21. James J. Jeffries 25.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): The Heart of Maryland 18; good capacity business. Homer Bunch's Minstrels 27.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Joseph, Jr., and William Jefferson in The Rivals 14 to fair business and pleased audience. Joseph De Grasse in Merchant of Venice 24.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Quincy Adams Sawyer 19; fine show and good business. Merchant of Venice 26. Rogers Brothers 28.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Rogers Brothers 13-15 to poor business. Shore Acres 17 to fair house; good co. Minister's Daughters 22.

WILMINGTON.—OPERA HOUSE (J. M. Walker, mgr.): Vogel's Minstrels 19; excellent co.; large business. Ted Faust's Minstrels May 2.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Creed's Comedians 24-29 canceled. Robert Downing May 12 canceled.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): The Heart of Maryland 17; fine performance; good business. Faust's Minstrels 28.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Roanoke (local) 14 to good house. Over Niagara Falls 29.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Joseph De Grasse in The Merchant of Venice 25.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Heart of Maryland 12 pleased fair audience. Two Merry Tramps 24.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Ted Faust's Minstrels closed local season 28.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Dark house 9-15. Lulu Glaser in Madcap Princess 20.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): John W. Vogel's Minstrels 12; big house; audience delighted.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): House dark. Lecture course May 1.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): The Moonshiner's Daughter 12 to packed house.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): William Collier in The Dictator 12; excellent performance; good business. Rose Coghlan and Howard Kyle in Diplomacy 15; big business; good co. Miss Bob White 17; fair performance; mediocre co. Fortune Teller 21, 22. Quincy Adams Sawyer 27. Maude Adams 29.—ACADEMY OF MUSIC (A. J. Duffy, mgr.): Her First False Step 13-15; excellent business; good co. Kirk Brown co. 17-22; strong attraction; big business. Plays first part of week: The Man Who Dared, Under the Red Robe, Christian, Prince Otto, Cumberland '61, and Monte Cristo. Cook-Church co. May 1-6.—COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Mortimer Snow Stock co. in The Holy City 17-22; pleasing performance; good business. Dorothy Vernon of Haddon Hall May 1-6. The Wife 8-13.

HARRISBURG.—GRAND OPERA HOUSE (Joseph Frank, mgr.): James Kennedy co. 10-15 finished week with The Man Behind, Sheridan Keene, Why Women Hate Women, Born in Blood, and U. T. C. in moving pictures; continued good business. Innocent Maids 17-19; nicely staged; good business. A Guilty Conscience 20-22. Aborn Vaudeville co. 24-29. Klark-Urban co. May 1-6.—LYCEUM THEATRE (Joseph Frank, mgr.): Ethel Barrymore 15 in Sunday delighted S. R. O. The Fortune Teller 17, 18; fair co.; light business. Princess Chic 19; light business. Miss Bob White 20. Girls Will Be Girls 22. Maude Adams 24. Harrisburg Choral Society 25. Primrose's Minstrels 26. Nat Wills 28.—ITEM: Circus season opens here May 1 with the Sautelle and Welsh Brothers' combination for two days.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Sign of the Cross 13; co. good; business light. Runaways 14; co. indifferent; failed to please. Clarence Huth (lecturer) 21. Babes in Toyland 24. Parada (local) 25-28. Queen of Highway 29. When Johnny Comes Marching Home 2. Juvenile Opera co. 9. Heart of Maryland 11.—ITEMS: Sign of the Cross (Eastern) closed very satisfactory season at Burlington, N. J., 19.—Attorney Alexander and General Director Mosart, of Penn Theatre Co., were before Borough Council in an effort to have that body retreat from its recent $3 per day license stand. They failed in their mission and returned to Lancaster.—An Elks' baseball league is being organized in this region to be made up of teams in this and surrounding towns.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): A Son of Rest 13; good performance and business. Innocent Maids 14 pleased medium house. The Runaways 15; splendid performance; poor business. The Sign of the Cross 17 pleased fair houses. Miss Bob White 19 delighted fair business. Babes in Toyland 22. Queen of the Highway 26. When Women Love 27. Girls Will Be Girls 28 (third time this season).—CENTENNIAL HALL THEATRE (Harry Slater, mgr.): New Century Moving Pictures 15 pleased fair business. Trelawney of the Wells 26 (local).—ITEMS: A Son of Rest co. went through a coal breaker while here 14.—Manager Charles Haussman and wife spent 9-11 in Lebanon.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Caught in the Web 12 canceled, excuse sickness. Beauty Doctor 15 to large, pleased audience (Fred E. Wright was with co.). Isle of Spice to packed house. Edison's Moving Pictures 21, 22. Paula Edwardes in Winsome Winnie 28. Liberty Belles May 2. Porter J. White's Faust 5. York State Folks 6. Shore Acres 8. Howe's Moving Pictures 15. The Real Widow Brown 20. Dilger-Cornell Stock week of 22.—ITEMS: B. F. Whitman, manager Isle of Spice, left for Chicago to manage The Isle of Bong Bon.—Gus Sohlke, stage director for Whitney's productions, joined co. here.

CONNELLSVILLE. — COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Cecil De Mille in Lord Chumley 13; good performance; fair business. Girls Will Be Girls 17; packed house (return); splendid performance. Quantrell (local) 18, 19; satisfactory performances; good business. Stella Mayhew in The Show Girl 22. Paula Edwardes in Winsome Winnie 24. Elks' Minstrels (local) 25, 26. Two Married Men May 1. Mama's Papa 4. Primrose Minstrels 5. Royal Slave 13.—GAIETY OPERA HOUSE (George S. Challis, mgr.): A season of vaudeville May 1.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Babes in Toyland 14 delighted large audience. Stella Mayhew in The Show Girl 21. The Holy City 22. The Silver Slipper 24. Paula Edwardes in Winsome Winnie 25. George Primrose's Minstrels 29. Nat M. Wills in A Son of Rest May 2.—GRAND OPERA HOUSE (Harry Beeson, mgr.): Dark.—ITEM: The committee appointed to draw up the constitution, by-laws and rules to govern the Interstate Theatrical Managers' Association consists of Harry Beeson, Uniontown, Pa.; F. P. Mellinger, Cumberland, Md., and J. F. Genkinger, New Castle, Pa.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Ethel Barrymore in Sunday 14 pleased large and fashionable audience. The Fortune Teller 15; fair co.; small house. Princess Chic 18; good co.; light audience. Girls Will Be Girls (third visit this season) 20 pleased a large house. Howe's Moving Pictures 22. Primrose's Minstrels 24. Nat M. Wills in A Son of Rest 25.—ITEMS: Ruth Lattimore, late of 'Way Down East co., is visiting friends in this city.—Signor Sautelle and Welsh Brothers' Combined Circus will begin its season here 24-27.

MEADVILLE.—ACADEMY OF MUSIC (F. H. Norris, mgr.): Corse Payton Stock co. 10-15. Plays last half of week: The Great Safe Robbery, Over the Hills to the Poor House, and Dr. Jekyll and Mr. Hyde; fair business. W. B. Patton in The Last Rose of Summer 17; small attendance; fair co. Ezra Kendall in Weather Beaten Benson 19. The Beauty Doctor 22. Liberty Belles 27. David Harum 28. Adelaide Fitz-Allen in Ibsen's Ghosts May 2. Holty Toity 12.

ALLENTOWN.—LYRIC THEATRE (Mishler and Werman, mgrs.): Ethel Barrymore in Sunday 14 drew large audience; excellent co.; fine performance. Out of the Fold 15, with matinee, gave very good satisfaction. Meyers Stock co., featuring Rosabel Leslie, opened 17 for week in The Black Hand; good co.; pleasing very fair audience. Miss Bob White 24. Queen of the Highway 25. When Johnny Comes Marching Home 26. Maude Adams in The Little Minister 27.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Babes in Toyland 13; excellent co. to large audience. Liberty Belles 18; fair co. and business. Show Girl 20. Paula Edwardes in Winsome Winnie 26. Apollo Club 28. Primrose Minstrels May 1. Joe Hart and Carrie De Mar in Mama's Papa 5. Rivals 17.—KEAGGY THEATRE (Frank Good, mgr.): Innocent Maids 24. Black Crook 27 (return).

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): West's Minstrels closed season here 12; large audience; satisfied. Forbes Robertson 15

(Continued on page 24.)

DEATH OF JOSEPH JEFFERSON.

Review of the Career of a Famous Figure in a Famous Stage Family.

Joseph Jefferson died at West Palm Beach, Florida, on Sunday evening last at a quarter past six o'clock. The illness that terminated in the death of the veteran actor began with a cold that he contracted while visiting his friend, Grover Cleveland, at Hobo Sound, Florida, about the first of April. On his return to West Palm Beach he complained of illness and pneumonia developed a few days later. He grew rapidly weaker and several times was reported to be dying. On April 14 his family was gathered at his bedside, expecting the end to come at any moment. He rallied, however, and some hope was entertained that he might recover, though his age and a complication of diseases from which he suffered several months ago were against him. One of his two physicians, Dr. Potter and Dr. Worley, was with him all the time, and his wife and children were unremitting in their relations.

The favorable symptoms continued until Friday, when the patient refused food and grew weaker every hour. On Saturday he improved slightly and the physicians again took heart, and issued bulletins that encouraged the hope that he might recover.

The end came on Sunday, however, and Mr. Jefferson passed away quietly, surrounded by those who were nearest and dearest to him. During his entire illness he suffered little or no pain, and his life ended while he slept, dreaming, perhaps, of the countless triumphs of his great career. At the bedside were his wife and sons, Charles B. and Frank Jefferson, and granddaughters, Marion Jefferson and Mrs. C. Symons; physician, Dr. R. B. Potter; consulting physician, Dr. S. G. Worley; Nurse Mabel Bingham and Secretary Carl Kettler.

He was conscious up to five o'clock and was able to speak tender words of farewell to his sorrowing relatives.

The remains were taken on a special train which left Palm Beach on Monday evening and will run through to Buzzard's Bay, where it will arrive on Wednesday evening. The funeral will take place from the Jefferson residence, probably on Thursday.

To be famous in one's own age and to live for many years in the happy consciousness of it is an honor that few possess. It was given to the fullest extent to Joseph Jefferson in his long life closely woven into the pleasures of the public.

Joseph Jefferson, the representative comedian of America at the time of his death, was born at Philadelphia, Pa., on Feb. 20, 1829, and he was of French, English and Scotch ancestry. He came of a line of actors, of which the first, so far as known, was Thomas Jefferson, a farmer's son, born in Yorkshire, England, about 1725. His remarkable wit and powers of mimicry were proverbial before he left his native heath, and later attracted the attention of David Garrick, the first of the great actors of what might be termed the modern English stage, as soon as the country youth arrived in London in search of means for beginning a career. Garrick gave young Jefferson a position at his theatre, and he eventually achieved a place in the profession abreast of the greatest artists of his day, like John Philip Kemble and Mrs. Siddons.

His son Joseph, born in 1774, after a few years on the English stage came to the more promising field of the United States in 1797. He married a New York young woman, whose sister became the mother of William Warren, for nearly fifty years leading comedian at the Boston Museum.

This immigrant, Joseph, became a noted theatrical manager and actor in Philadelphia, and was for many years the pride of the Chestnut Street Theatre there, and his son, Joseph Jefferson, the third of that name and the father of the subject of this sketch, was born at Philadelphia in 1804. After a short career as an actor and a scenic artist he died of yellow fever at Mobile, Ala., on Nov. 24, 1842, at the age of thirty-eight. His wife was Cornelia Frances Momas, daughter of a French planter, and whose first husband was the Irish comedian, Thomas Burke. She was the mother of the comedian, Charles Burke, and of the present Joseph Jefferson, and she died at Philadelphia in November, 1849.

The young Joseph Jefferson was reared amid theatrical surroundings, and early gave indications of artistic abilities. His first playhouse was "behind the scenes," for the back door of his home in Washington, D. C., where the family removed shortly after his birth, opened upon the stage of a theatre, where his father was manager, and the youngster was allowed full run of the place. As soon as he was large enough he peopled the stage with a stock company consisting of two small boy playmates and their sister. Jefferson compiled all the plays, and was stage-manager by right of possession. He himself was always pressed into dramatic service whenever a small child was wanted. His first public appearance of which he afterward preserved a recollection was as the child in Pizarro on the shoulders of an infuriated tragedian crossing a shaky bridge amid the noise of firearms, as Rolla. To render his position more secure the child grasped the hair of Rolla's head, thereby pulling off his head dress, wig and all, and leaving the noble Peruvian bald-headed before an admiring audience.

Then the youngster was much taken with the novel entertainment being presented in Washington at that time by a Mr. Fletcher and called the "Living Statues." Young Jefferson became so statue-struck that he could do nothing but strike attitudes as "Ajax Defying the Lightning" or the "Dying Gladiator." His grandmother chanced to notice the child in a corner of the greenroom one day engaged in imitating Fletcher. She called him to her and found that he had got all the "business" of the statues, though he could not have pronounced the name of one of them. She made him a dress similar to that worn by Fletcher, and at the age of three years young Joseph was giving in public in Washington what must have been the most comical act of his entire career, a perfectly serious imitation of these statues in classic poses.

T. D. Rice came to Washington to sing his "Jim Crow" songs. Little Joseph caught them up directly and danced and sang "Jim Crow" from garret to cellar. The comedian insisted that his young imitator should appear with him on the occasion of his benefit, so on that occasion the little Jefferson was duly blacked up and dressed as a complete miniature likeness of Rice, who put the youngster into a bag and carried him on the stage upon his shoulders. At the end of the second stanza of his song—

"Oh, ladies and gentlemen,
I'd have you for to know,
That I've got a little darkey here
That jumps Jim Crow"—

he turned the bag upside down and emptied Jefferson out head first before the eyes of the astonished audience. Joe sang alternate stanzas of the song with Rice and delighted the crowd. Money was thrown over the footlights, and twenty-four dollars was picked up and given into the delighted child's hands.

Mr. Jefferson's well-known taste for drawing and painting showed itself at an early age. His father could not keep his drawing box away from him. His almost daily inquiry would be, "Joe, where's my paint?" "It's gone," the child would reply. "Yes, sir, I know it's gone; but where, where?" "Him lost," would be Joe's reply. "Yes, sir, I know it's lost and gone; but how and where?" The boy would look up and say roguishly, "Him hook 'em"; and then his grandfather would prophesy what a great artist that child would one day become. And truly the inheritance of talent was never more clearly shown than in the case of Joseph Jefferson. He seemed in all things a reiteration of his grandfather, who died in 1828, when his grandson was four years old.

Jefferson had a certain sapient maturity, even in his childhood, as illustrated by the following anecdote. That rare comedian, Henry J. Finn, going into the greenroom one night at the Washington theatre, dressed for the part he was to act, observed little Joe, wrapped in a shawl, sitting in a corner. After various flourishes of action and mimicry, in which he was admirable, he paused in front of the boy, and not dreaming that such a tiny creature could make a reply, solemnly inquired, "Well, my little friend, what do you think of me?" The child looked at him with serious eyes and gravely answered, "I think you are a very wonderful man."

In a short time the family removed to Baltimore, where Jefferson's sister Cornelia, who afterward was a member of his companies and made many appearances with him, was born. One of the dearest friends of Jefferson's childhood days was a Mrs. Neal, who kept a bookstore in Sixth Street in Philadelphia, where the family went from Baltimore, and whom he himself has described as "a dear, old lady with a sweet smile and large, wide blue eyes; just the credulous and confiding sort of person that a boy of seven could wind around his little finger."

In 1837 the Jefferson family was living in New York at No. 26 James Street. The fence in the rear separated it from the old Jewish burying ground on Pearl Street, which young Jefferson with other boys was fond of using as a playground. Joseph Jefferson's first appearance in New York was made at the Franklin Theatre on Sept. 30, 1837, when he was eight years old, and of which the following notice is recorded: "Master Titus, whose songs and dances were much applauded, took a benefit on the 30th, when he appeared with Master Joseph Jefferson in a celebrated combat, it being this lad's first appearance out of the juvenile supernumerary ranks. This little fellow was the grandson of the great comedian of the same name, and is the third Joseph Jefferson known to our stage."

Of this combat Jefferson has recorded in his autobiography: "The fight was encored, so I had to come to life again, and die twice."

Mr. Jefferson's father, in 1838, determined to go to Chicago, then a mere village, in order to engage in a theatrical speculation. The trip was made in the tedious fashion of the day by canal boats and stages, the family stopping occasionally to give entertainments en route in order to pay the expenses of the journey.

After Chicago was reached other trips by open wagon over the undeveloped prairie were attempted, the hardships of which were made endurable only by the unflagging spirits of Jefferson's father.

In Springfield, Ill., during one of the excursions Mr. Jefferson's father and a partner built a little theatre of rough boards, but just as it was about to be opened the religious aldermen of the town passed a license law that was prohibitive in its effect. Abraham Lincoln, then a young lawyer, came to the rescue of the Thespians and delivered before the aldermen such a tactful and humorous speech that the exorbitant tax was removed.

Amid scenes of that kind young Jefferson learned to be an actor, and aside from barely three months at school which he once enjoyed that was the only kind of training he ever received.

From the West the little company went South, encountering all sorts of misfortunes, among them the death of the elder Jefferson. After that young Jefferson and his sister played children's part in the theatre, Joseph also grinding colors in the paint room at a salary of $6 per week each, and to help out matters Mrs. Jefferson opened a boarding house. In the course of this Southern experience Mr. Jefferson acted in support of James Wallack, with Macready in Werner and acted Sampson in The Iron Chest with the elder Booth. At Clarksville, Tenn., in the course of more barn-storming, he acted Glavis in The Lady of Lyons, and felt as he has said that he was "getting on." Soon after he was acting at the St. Charles Theatre, New Orleans, where Mr. and Mrs. Charles Kean, Anna Cora Mowatt, and James H. Hackett were among the stars. After following with the company the army in Mexico, where he for a time kept a lunch counter in a saloon, Jefferson finally drifted to New Orleans, where he saw John E. Owens in a farce, which stirred in him his first great ambition to be a successful actor. His next professional engagement was at the Arch Street Theatre in Philadelphia, then under the management of W. E. Burton. After a brief term of country management and acting for the first time as a star in Cumberland, following this, in the Fall of 1849, during which Jefferson received the sad news of his mother's death in Philadelphia, he returned to that city and became an actor at the Amphitheatre at $20 a week, having a varied experience in such productions as Captain Kidd, Dick Turpin, Mazeppa, St. George, and The Dragon, etc.

Jefferson began an engagement at Chanfrau's New National Theatre, in New York, on Sept. 10, 1849, appearing as Jack Rackbottle in Jonathan Bradford. The Poor Soldier was also acted that night. Margaret Clement Lockyer, an English actress eighteen years old, appearing as Norah. Miss Lockyer became Mrs. Joseph Jefferson on May 19, 1850, the wedding occuring at the old church in Oliver street, Barney Williams acting as groomsman and Jefferson's sister as bridesmaid. The season at the New National lasted to July 6, 1850, and among the players with whom Jefferson was associated during that time were Mrs. D. P. Bowers, Sarah Crocker, Frank S. Chanfrau, Anna Cruse, Fanny Herring, Emily Mestayer, Barney Williams, Harry Watkins and others. The elder Booth also acted at the National in those days, and Edwin Booth made his first New York appearance there. In the Autumn of 1850 Jefferson and his wife went to Mitchell's Olympic. In the season of 1851-52 he was with the Irish comedian Hudson at Niblo's Garden. He then formed a partnership with John Ellsler and took a dramatic company through the South. Things went badly until an engagement was made with Sir William Don which straightened them out.

After a second season in the South, with Julia Dean as the young manager's brilliant star, Jefferson returned to Philadelphia and at the Chestnut Street Theatre, under the management of John Gilbert, he played Dr. Ollapod, Bob Acres, Dr. Pangloss and other comedy characters.

In 1853 he became stage manager at the Baltimore Museum for Henry C. Jarrett, and in 1854 was manager for John T. Ford in his theatre at Richmond, Va., where he had some interesting experiences with Edwin Forrest. In the Summer of 1856 he made a trip to Europe to study the acting then to be seen in London and Paris.

In September, 1857, we find Jefferson installed as the leading comdian upon the opening of Laura Keene's Theatre at 622 and 624 Broadway, New York. Among others in the company were John H. Stoddart, Cornelia Jefferson, George Jordan, Charles Wheatleigh and Charlotte Thompson.

On Aug 31, 1857, Jefferson appeared in Coleman's The Heir at Law as Dr. Pangloss. This was the real beginning of a career which was to know no retrogression. Concerning Jefferson's representation of Dr. Pangloss a critic of the time said:

"A nervous, fidgety young man by the name of Jefferson appeared as Dr. Pangloss, in which character he infused a number of curious interpolations, occasionally using the text prepared by the author."

Mr. Jefferson always recalled this estimate with great amusement and frequently related the story to his friends. In spite of this critic's opinion, however, Dr. Pangloss has remained one of the great roles in his repertoire, and it is a part of the foundations on which his reputation rests.

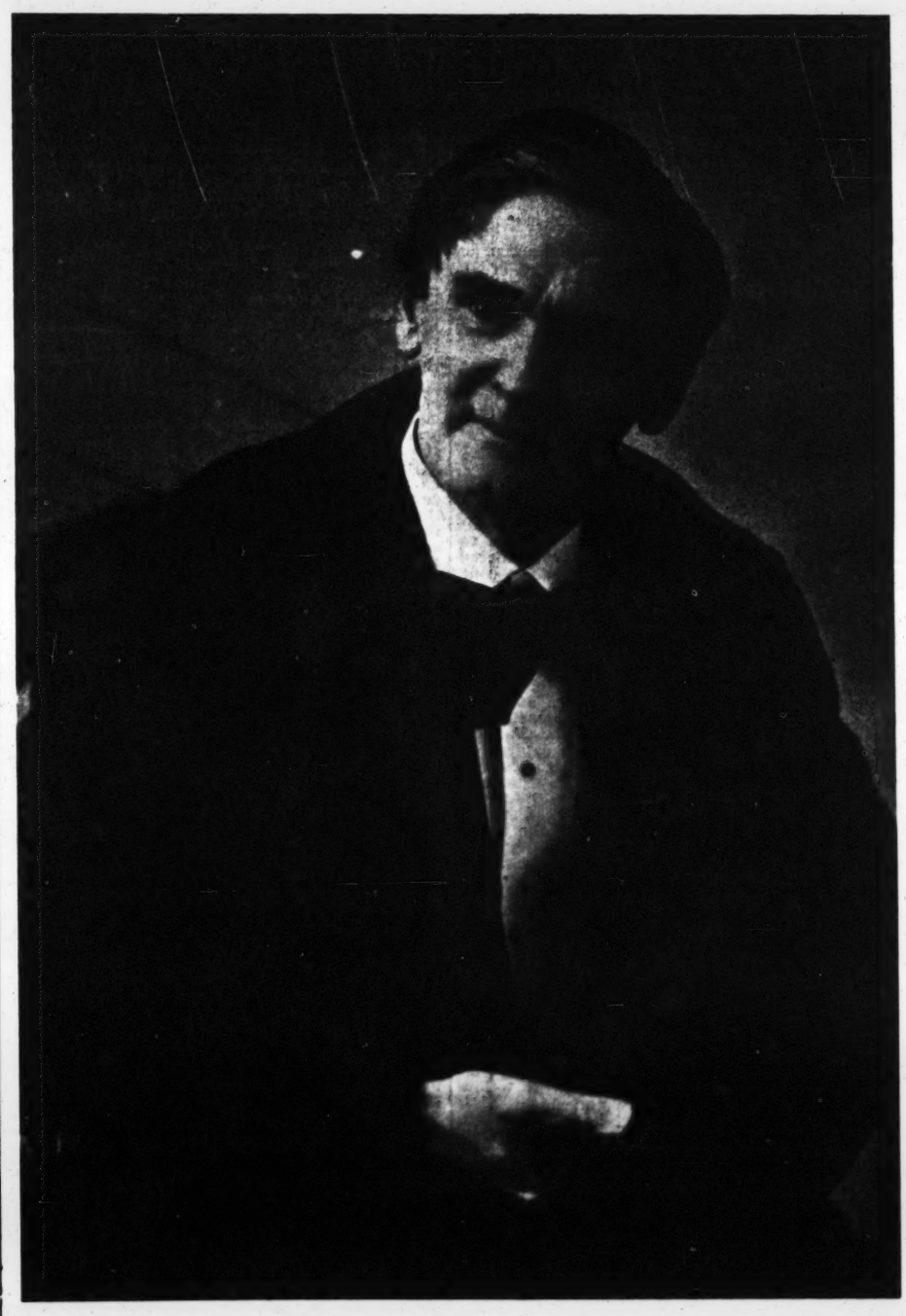
On the opening night of the third season he appeared as Augustus in The Willow Copse, with C. W. Couldock as Luke Fielding. On October 18, 1858, for the first time anywhere, was presented Tom Taylor's comedy, Our American Cousin, which brought the flood tide of fortune in Jefferson's professional life. He acted Asa Trenchard and he was famous. Seldom has an actor found a medium for the expression of his art so ample and so congenial as that part proved to be for Jefferson. It was then also that E. A. Sothern laid the foundation of his fortune and fame in the trivial part of Lord Dundreary. The original cast of this performance, that became one of the great events in theatrical history, and which then ran for 140 consecutive nights, was as follows: Asa Trenchard, Joseph Jefferson; Lord Dundreary, Edward A. Sothern. Sir Edward Trenchnard, Edwin Varrey; Lieutenant Vernon, Milnes Levick; Capt. de Boots, —— Clinton; Coyle, James G. Burnett; Abel Murcot, Charles W. Couldock; Binney, Charles Peters; Buddicombe, Henry McDonald; Florence Trenchard, Laura Keene; Mrs. Mountchessington, Mary Wells; Augusta, Effie Germon; Georgina, Mrs. E. H. Sothern; Mary Meredith, Sara Stevens; Sharp, Miss Flynn; Skillet, Mrs. M. Levick.

On Sept. 14, 1859, Jefferson appeared in the dramatic company engaged by Dion Boucicault and William Stuart for the Winter Garden Theatre, formerly known as Laura Keene's Varieties. It was opened with Boucicault's adaptation of "The Cricket on the Hearth," entitled Dot, in which Jefferson appeared as Caleb Plummer. In the course of the ensuing six months he was seen here as Newman Noggs, Salem Scudder, Granby Gag, Sir Brian, and Rip Van Winkle. The first presentation of Boucicault's drama of The Octoroon on Dec. 5, 1859, was an important incident of the season. On Feb. 2, 1860, a new theatrical version of Dickens' novel of "Oliver Twist," made by Jefferson, was presented for the first time. There were in the Winter Garden company at one time A. H. Davenport, George Holland, Joseph Jefferson, George Jamieson, T. B. Johnston, George Jordan, Harry Pearson, John H. Stoddart, James W. Wallack, Jr., Mrs. J. H. Allen, Jane Burke, Mrs. W. R. Blake, Matilda Heron, Sara Stevens, and Mrs. John Wood. Jefferson withdrew from the Winter Garden in the Spring of 1860, and on May 16 opened Laura Keene's theatre for a Summer season, which lasted till Aug. 31. The pieces presented were The Invisible Prince, Our Japanese Embassy, The Tycoon, and Our American Cousin.

Early in 1861 Jefferson sought relief in travel from the oppression of a domestic bereavement and failing health. He formed at that time the resolution to appear on the London stage, and planned the career which he has since fulfilled. He went to San Francisco, and on July 8, 1861, made his first appearance at Maguire's Opera House there. His California experience was not a prosperous one, and on Nov. 5, 1861, he sailed for Australia, where he passed four prosperous and beneficial years, and won golden opinions by his acting. He went to Tasmania, and thence to the Islands of Panama, whence he took passage for England. On arriving at

From Jefferson's Autobiography.

AS DR. PANGLOSS.



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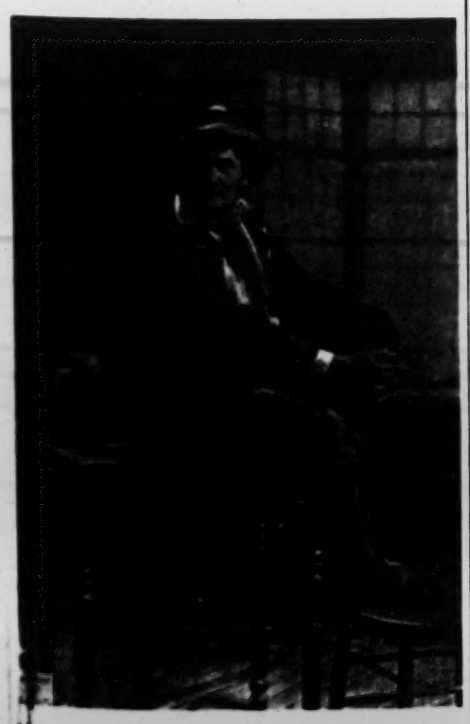
JOSEPH JEFFERSON.



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AS RIP VAN WINKLE.

From Jefferson's Autobiography

AS BOB ACRES.

London he commissioned Boucicault to recast and rewrite the old play of Rip Van Winkle for production in the English capital. Charles Burke had made a version of this piece several years before Jefferson had acted it several times, and had appeared as Rip under the management of John T. Raymond at Carusi's [illegible] in the Autumn of 1849. The piece was not immediate then, but when it was produced as Rip on Sept. 4, 1865, at [illegible] London, and one hundred nights following, his success was assured and opened into a renown as [illegible] There have been many players of Rip Van Winkle, and there may be many more, but there is but one Jefferson, and the Arcadian vagabond of the world of dreams, the tender, droll, gentle dotting human creature full of quaint humor and pathos which he made of Rip was the masterpiece of a fine mind and career, and has been for years the wonder creation of the American stage. It is more than fifty years since he first played the part of Rip, but his last performances of it had only grown in fascinating spell and charm. The story of his professional life since 1880 is mainly a record of pleasant wanderings and appearances in the parts of Rip Van Winkle, Bob Acres, and Dr. Pangloss. Down to 1866 the most widely known and accepted Rip Van Winkle was James H. Hackett, but as the fame of Hackett declined that of Jefferson advanced.

Jefferson returned to America and appeared in Rip Van Winkle at the Olympic Theatre, New York, on Sept. 3, 1866. His performance was received with delight and the fame of its beauty ran over the land. During that engagement he also acted Asa Trenchard, Caleb Plummer, Mr. Woodcock, and Tobias Shortcut. Jefferson then departed on a tour of the West and South. In 1867 he was again at the Olympic Theatre, playing Rip Van Winkle only from Sept. 9 to Oct. 26, and drawing crowded houses. On Aug. 31, 1868, Jefferson appeared at McVicker's Theatre in Chicago in Rip. It was succeeded on Oct. 3 by The Rivals, in which Jefferson made a great hit as Bob Acres.

In May, 1869, he played an engagement in Boston, and in August and September of that year he was at Booth's Theatre, New York, still acting Rip. Early in 1870 he went South to visit the lonely and lovely island plantation which he had purchased in 1869, ten miles west of New Iberia, La., in the land of Evangeline. In August, 1870, he was again at Booth's Theatre, where he played Rip Van Winkle until Feb. 7, 1871. By the middle of December, 1870, Rip had been seen during this engagement by more than 150,000 persons. Jefferson appeared at the benefit performances given in New York on Jan. 19 and 21, 1871, for the veteran actor, George Holland. He acted Mr. Golightly in Lend Me Five Shillings, and was received with great delight. In 1872 the comedian was attacked by a serious affection of the eyes, but a skillful operation performed early in June by Dr. Reuling, of Baltimore, averted blindness, and his health was soon restored. He reappeared upon the stage at Ford's Opera House on Jan. 1, 1873, and was received with an affectionate greeting. During the Summer of that year he made a short trip to England, purely for pleasure. He again appeared in Rip Van Winkle on Sept. 1, 1873, at Booth's Theatre, and on Sept. 3, 1874, he began a farewell engagement there. In June, 1875, he went to England professionally, remaining abroad two years and a half. He often recalled the many pleasant friendships he formed during this visit. Among those he met was an English clergyman, the Rev. Joseph Jefferson, who called upon the actor out of curiosity to find if they were related.

His native land saw Mr. Jefferson again in October, 1877, and he began an engagement at Booth's Theatre under the management of Augustin Daly. This was his fourth and last engagement at this house, which was torn down a few years later.

Although his performance of Rip never seemed to tire his admirers, there was a general wish to see him in something else, and on Sept. 15, 1880, at the Arch Street Theatre, in Philadelphia, he presented Sheridan's comedy, The Rivals, revised and rearranged by himself. He appeared as Bob Acres, and his success in this character is too well known to need comment. The cast included Mrs. John Drew as Mrs. Malaprop, Rosa Rand as Lydia Languish, Maurice Barrymore as Captain Absolute, Frederick Robinson as Sir Anthony, and Charles Waverly as Sir Lucius. His first New York presentation of the play occurred at the Union Square Theatre on Sept. 12, 1881.

A list of the more important parts played by Mr. Jefferson during his career, arranged in alphabetical order, follows: Acres, in The Rivals; Andrew, the Savoyard, in Isabel; Asa Trenchard, in Our American Cousin; Beppo, in Fra Diavolo; Box and also Cox in Box and Cox (he was the original Cox in America, Burton being the original Box); Box Trickett, in An Alarming Sacrifice; Bob Brierly, in The Ticket-of-Leave Man; Bob, in Old Heads and Young Hearts; Bobtail, in Bobtail and Wagtail; C. T. Item, and also the Tycoon, in The Tycoon; or, Young America in Japan; Caleb Plummer in Dot; or, The Cricket on the Hearth; Crabtree, Moses and Trip in The School for Scandal; Caleb Quotem and also John Lump, in The Review; or, The Wags of Windsor; Dr. Botherby, in An Unequal Match; Dard, in White Lies; Dick, in Paddy the Piper; Dr. Smugface, in A Budget of Blunders; Dr. Pangloss, in The Heir-at-Law; Dan, in John Bull; Donaldbain, Malcolm, and each of the Three Witches, in Macbeth; Dickory, in The Spectre Bridegroom; Dr. Ollapod and also Stephen Harrowby, in The Poor Gentleman; Dogberry and also Verges, in Much Ado About Nothing; Figaro, in The Barber of Seville; Fixture, in A Roland for an Oliver; Fainwould, in Raising the Wind; Francis, in Henry the Fourth; Gloss, in Doublefaced People; Granby Gag, in Jenny Lind; Goldfinch, in The Road to Ruin; Hans Moritz, in Somebody Else; Hugh Chalcotte, in Ours;; Isaac, in Lucille; Joe Wadd, in The Hope of the Family; James, in Blue Devils; John Quill, in Beauty and the Beast; Joshua Butterby, in Victims; Jacques Strop, in Robert Macaire; Joe Megge, in The Parish Clerk; Karserac, in Aladdin; La Fleur, in Animal Magnetism; Lord Mayor, Catesby, Oxford, Prince of Wales, and the Duke of York, in Cibber's version of Richard III; Mr. Woodcock, in Woodcock's Little Game; Mr. Gilman, in The Happiest Day of My Life; Mr. Timid, in The Dead Shot; Mazeppa, in the burlesque of Mazeppa; Mr. Fluffy, in Mother and Child; Mr. Brown, in My Neighbor's Wife; Mr. Lullaby, in A Conjugal Lesson; Mr. Golightly, in Lend Me Five Shillings; Newman Noggs, in Nicholas Nickleby; Niken, in The Carpenter of Rouen; Old Phil Stapleton, in Old Phil's Birthday; Oliver Dobbs, in Agnes de Vere; Oswald, in King Lear; Osric and both Gravediggers, in Hamlet; Pierre Rough, in The Husband of an Hour; Pierrot, in Linda, the Pearl of Chamouni; Prop, in No Song, No Supper; Pan, in Midas; Pillicoddy, in Poor Pillicoddy; Peter, and also Paris, in Romeo and Juliet; Peter, in The Stranger; Robin, in The Waterman; Roderigo, in Othello; Rip Van Winkle, in the play of that name; Sentimus, in My Son, Diana; Salem Scudder, in The Octoroon; Slasher, in Slasher and Crasher; Sheepface, in The Village Lawyer; Simon, in The Rendezvous; Sir Brian, in Ivanhoe (burlesque); Sampson Rawbold, in The Iron Chest; Slender, in The Merry Wives of Windsor; The Steward, in The Child of the Regiment; Tracy Coach, in The Baby; Toby Twinkle, in All that Glitters is Not Gold; the Infant Furibond, in The Invisible Prince; the Sentinel, in Pizarro; Tony Lumpkin, in She Stoops to Conquer; Tobias Shortcut, in The Spitfire; Touchstone, in As You Like It; Wyndham, in The Handsome Husband; Whiskerandos, in The Critic; Yonkers, in Chamoni the Third (burlesque).

Mr. Jefferson was twice married. His first wife was Margaret Clements Lockyer, and the wedding took place in New York city on May 19, 1850. She died on Feb. 18, 1861. The children by this marriage were Charles B., Margaret J., Frances F., Joseph, Jr., Thomas, and Josephine D. Of these Charles, Margaret (now Mrs. B. L. Farejohn), Thomas, and Josephine are still living. Mr. Jefferson's second wife was Sarah Isabel Warren, to whom he was united on Dec. 20, 1867, at Chicago. Miss Warren was a daughter of his father's cousin, Henry Warren. Four children were the result of this marriage, Joseph W., Henry, William Winter, and Frank. Henry died in 1875.

In the Fall of 1889 Jefferson joined forces with the late William J. Florence, and they presented The Rivals and The Heir-at-Law, Mr. Jefferson playing Bob Acres and Dr. Pangloss and Mr. Florence Sir Lucius and Zekiel Homespun.

The late Mrs. John Drew was a member of the company, and the performances given by the talented trio were everywhere greeted with enthusiasm. Florence died in Philadelphia on Nov. 19, 1891, and Louis James was engaged to fill his place for the remainder of the tour.

For several seasons past Mr. Jefferson had contented himself with making short tours in the Fall and Spring. He rested during the severe Winter months in the South, where his principal amusements were painting pictures and fishing. In 1889 he established a Summer home at Buzzard's Bay, Mass., near that of his close friend, ex-President Grover Cleveland. The house was destroyed by fire in 1891, but was immediately rebuilt.

On April 27, 1892, Mr. Jefferson made his first appearance as a lecturer, at Yale University, where he delivered an address on the art of acting. He received the degree of LL.D. from Yale.

On March 1, 1893, he delivered a discourse on the drama at Carnegie Hall, New York, for the benefit of the Kindergarten Association, and at various times and places delivered entertaining talks, in all of which he was as admirable as in any of his regular efforts upon the stage. In 1893 he was elected President of the Players, succeeding Edwin Booth. He was re-elected to the office at every annual meeting since. He took a deep interest in the welfare of the organization, and his loss will be keenly felt by the members, as well as by the countless thousands of playgoers who have been made happy under the gentle influence of the best-loved actor America has ever known.

THE THEATRICAL TRUST.

Leading Newspapers Throughout the Country Comment on the Belasco Case.

Theatre Trust Tyranny.

St. Louis Post-Dispatch.

The flashlight of publicity has been thrown upon the works of the Theatre Trust by the testimony brought out in New York through the Belasco-Erlanger suit, and the revelations of its tyranny are appalling. It has been proved that a monstrous conspiracy to control the entire business of the theatres has been perfected by a few managers who, through their control, dictate terms to the owners and lessees of theatres, the authors, the play producers, the managers of companies and the actors.

The key to the combination is the booking of attractions, which is in the hands of the Trust. The managers of the theatres must go to the Trust for their attractions and bookings and submit to their terms, which preclude the offering of productions not controlled by the managerial combine. By this control of the theatres the managers and actors are at the mercy of the combine and must submit to its will or be crushed. Independence is the unpardonable offense which shuts the offending manager, author or actor out of all opportunity to reach the public.

The object of the combine is purely mercenary and its power is used to squeeze out of the theatre all the profits that the business, conducted on purely commercial principles, will bear. The author is in bondage and must write not what he is inspired to write and what he wants to express in dramatic form, but what he is ordered to write. He must fit the actors and the combinations of actors which the combine thinks it can utilize to best advantage. He must write in conformity with the combine managers' notion of what the public wants, which, as a rule, takes no account of dramatic ideas and of the vivid actual treatment of life and character. The combine does not care to take risks on strong, thoughtful dramas or original work in any line, but prefers to stick to safe lines of pleasing incident and pretty accessory. As a rule, the combine manager does not care to risk capital on new plays, but buys tried productions in Europe, where opportunity still exists for the author and the actor.

The actor is used as a commercial commodity to be placed to the best advantage in the made-to-order play, without regard to his talents or aspirations. Personal pulchritude and the capacity to wear good clothes gracefully are the prime qualifications. The combine knows that the author, the actor and the public must take what it offers or nothing.

In the light of these revelations we need not be astonished at the progressive degeneracy of the American stage. If commerce withers under such combine tyranny, what must be its effect upon art, the breath of whose life is freedom? The combine is a conspiracy against the free development of the American drama. The crushing out of inspiration, ideas, genius, progress, is inevitable. With few exceptions which merely emphasize the rule the stage has fallen to a low estate of vulgarity, mediocrity and flashy artificiality which is not concealed by lavish scenic effects and costuming. We are beginning to realize that it is no longer a vital force in our civilization. More and more intelligent people are regarding the theatre as boredom, when they are compelled to sit upon ingeniously contrived instruments of torture, watching classified mannikins in fashionable clothes present made-to-order plays on manufactured landscapes—mirages of scenic effects in a desert of ideas. They find a great gulf fixed between the promise of the billboards and the performance of the stage.

But how can we expect virility, inspiration and true art from the revealed conditions of the theatre? If these conditions continue we shall have to revise our dictionaries after this fashion:

The theatre: A market for the sale of catchy wares in the forms of dramatic art; a place where beautiful men and lovely women are displayed in good clothes for pay.

The play: A medley of more or less pleasing incidents carefully devised to satisfy the intellect of the educated without shooting over the heads of the ignorant, to stir the appetite of the sensual without shocking the sensibilities of the refined, to excite the curiosity of the unemotional without offending the conventional; a show arranged to suit the varied tastes of the multitude without arousing emotion or stimulating thought.

The actor: An animated, handsome marionette used as an attractive object in the show.

The theatre ought to be a matter of concern to intelligent Americans. A way ought to be found to restore it to its rightful place as the reflector of life and manners and an exponent of the good, the true, the beautiful and the humorous. *The combine must be smashed by a combination of the law and the public.*

A Dramatic Incubus.

Philadelphia North American.

Admirers and promoters of dramatic art, both before and behind the footlights, have been startled and amazed by disclosures of the measure of Syndicate power and control made in the Belasco-Erlanger case. Under a written agreement, executed scarcely four years ago, six individuals are enabled to control nearly every important theatre in the United States.

By their sufferance actors earn their bread; at their behest "stars" are cast from their spheres or attain effulgent brilliancy almost in a day. Artists admired and loved by the playgoing public disappear, or, like the great Modjeska, become unwilling suppliants for aid in hours of dire distress. A motley crew of freakish folk, unlettered in the art and untrained in the practice of histrionism, are touted in the press and blazoned on dead walls as exponents of the art of Garrick and Forrest, of Charlotte Cushman and Louisa Drew.

To all intents and purposes, as shown by sworn testimony the current history of the American stage is but the record of an audacious commercial enterprise, carried on by persons to whom dramatic art is an empty phrase, and proficiency in its exercise a warrant and signal for oppression. It is a risky business, for in all ages the people of all nations have guarded their amusements more jealously and zealously than their personal and political rights. You may take the bread and meat from a man's mouth, and he will but growl; interfere with his enjoyments, and he will turn and rend you. Upon this perilous pathway the Theatrical Syndicate is treading, ignorant, greedy and unafraid.

It is not in behalf of play producers nor theatre managers nor actors that the instinctive public protest against this peculiarly maleficent combination is raised. The reprobation of the Syndicate is in the sacred name of art, on grounds of truth and justice.

Within a few brief years it has become possible to create "stars" from half-baked or wholly raw material, and as impossible for artists of highest dramatic rank to gain a public hearing unless by consent of a secret junta of speculators. The situation is extraordinary, anomalous.

This combination, with nothing in the theatres it controls and no measure of public responsibility, is as dependent upon popular favor as the veriest mountebank that juggles in the streets. It is a structure of straw and thin air, bound to flare up and collapse at the first thrust of intelligent opposition.

Its chief danger is in the irremediable mischief it must sooner or later, if unchecked, visit upon a noble and venerable art.

Already a new generation of Syndicate weaklings is running riot upon the American stage. How long before our playhouses shall become a laughing stock of the civilized world?

Art Already Degraded.

Fort Worth, Texas, Register.

The country is so much concerned about the trusts which control the necessities of life that it has paid little attention to some of the combinations controlling the luxuries. Prominent among such is the Theatrical Trust. David Belasco, however, in the course of a suit which he is now prosecuting in New York, has shown conclusively that the Theatrical Trust is a great deal more than an imaginary creature. It controls the amusement situation not only in New York but throughout the country.

If it be possible for law to reach a trust at all, there ought to be no difficulty in knocking the Klaw and Erlanger-Charles Frohman Syndicate to pieces. This combination will eventually destroy dramatic art in the United States unless some way can be found to dissolve it. Already the art has become so degraded by commercialization as to make it doubtful if the stage contributes very much to the culture of the country.

We do not mean to say that there are not great artists any more or that all dramatic influence is of a low standard, but we do assert that the subjection of dramatic art to the vulgar rapacity of a mercenary combination such as now dominates the American stage will eventually destroy it as a factor of civilization and culture.

Individualism is becoming rare on the stage. Playwrights no longer expend their genius upon noble ideals, but are compelled to fill the orders of the trust for plays of doubtful merit and morality, because the bosses labor under the impression that such productions are most profitable.

It would be a fortunate thing if this greedy monopoly could be knocked to pieces so that the devoted men and women who strive to ennoble the dramatic art might be liberated to elevate this worthy old profession and contribute in an enduring way to American culture. It will be an everlasting shame if the stage shall be finally sacrificed to the mercenary purposes of the Klaws, Erlangers, Frohmans, Haymans, *et al.* There ought to be some way to rescue the drama from their unworthy hands.

Whatever relief may be possible must come largely from New York, for that is the center of stagedom in the United States. All the lovers of the drama throughout the country are apparently at the mercy of this New York trust, for it dominates every important theatre of the country. Surely it is an inviting opportunity for the New York authorities.

Vicious in Its Effects.

Philadelphia Bulletin.

The testimony which has been taken in the case of David Belasco, the manager and playwright, against a member of the so-called Theatrical Trust, has public interest and value in showing both actually and legally the existence of that combination and especially its workings as a monopoly.

An agreement which holds together the parties to this trust and which has been produced in evidence leaves no room for the shadow of a doubt as to the purpose of the combination to concentrate the theatrical business of the United States into the hands of a half dozen individuals or firms and not only to destroy competition, but to punish managers and actors who may presume to act independently of its demands and restrictions.

Such a trust is bad in principle, unjust in its workings and vicious in its effects. In this case it has obtained control of most of the first-class theatres in the country. It largely directs what shall be the policy of those theatres and what plays they shall or shall not produce; it prevents players or playwrights whom it proscribes from being recognized by such theatres, and it virtually holds a ban or a threat over all managers who are not obedient, inasmuch as it can cut off from them the "bookings" which they want or which are necessary to their business.

The extremely sharp commercial spirit which enters into the whole system operates distinctly against at least a cultivation of public taste along the high and worthy lines of theatrical endeavor.

It is not to be wondered that enterprising and high-spirited men and women in the drama are inclined to rebel against this domination and to force a return, if possible, to the competition which formerly prevailed. The testimony in the Belasco suit shows pretty plainly that his profession needs an emancipation from a system which stifles its personal independence and lessens, on the whole, its artistic and intellectual value to the public in managing artists and mountebanks, genius and trash, and brains and legs on an all-around cash basis or without any discrimination but the test, "Does it pay?" This, of course, is generally the test in the long run, even under the full competition, but it is not the kind of a test which a mere handful of men in the masterful spirit of monopoly should have the right to apply to almost every important avenue of effort or ambition in American theatricals.

Wheels Within Wheels.

Rochester Chronicle.

Mr. Erlanger's testimony that the Syndicate "never charges for booking plays" sounds like a fib—to put it gently. But it isn't. It is technical truth. The Syndicate doesn't book plays and consequently can't charge for booking plays. Klaw and Erlanger book plays and charge for booking plays, and Klaw and Erlanger are part of the Syndicate, but that doesn't affect the technical truth of Mr. Erlanger's statement. Equally true, in the same way, is the statement circulated on behalf of the Theatrical Syndicate a little while ago that "the Syndicate never produced a play nor hired an actor." Equally true, in the same way, would be the statement that "the Syndicate isn't engaged in the theatrical business." It isn't. The firms that compose the Syndicate are in the theatrical business, but the Syndicate confines itself strictly to the money-making business, except when it gets on the witness stand. Then it goes into the hair-splitting business.

A Subject for the Sherman Law.

Lowell Sun.

The Theatrical Trust is under fire, and well it deserves to be treated as a Trust under the Sherman Anti-Trust Law. The trust compact was an ironclad instrument. It secured control of all the first-class theatres in the country and was sole arbiter of what shows should appear at those theatres. For that service it exacted one-third of the profits. Thus competition between rival companies and rival theatres was destroyed and the general public compelled to submit to whatever theatrical rubbish the trust wished to impose upon them by advance booking. It is time such combinations for cheating the public were overthrown by the simple enforcement of the Anti-Trust Law.

They Jest.

Bloomington, Ill., Bulletin.

In the suit brought in New York by David Belasco to prove the existence of a Theatrical Trust the defendant admitted an agreement whereby half a dozen men control all the theatres of the country, and then laughed about it as a good joke. In the matter of the theatres the masses probably suffer as little as from any of the combinations of capital, as they can stay away from the theatre without loss of health, and, very frequently, without loss of pleasure, but the principle is the same as in the case of the trust in some of the necessities of life.

The Rankest of Them All.

Bridgeton, N. J., Evening News.

We have had the Beef Trust and all the rest, but the suit between David Belasco and the Syndicate shows up about the rankest of them all, except that the theatre is not classed among the necessities. The Syndicate tells the manager just what "shows" he can have and what time, and then takes 50 per cent. of the net profits for allowing him the use of the "show" to play his house.

Just as Pernicious.

Scranton, Pa., Truth.

The evidence in the trial of the case of David Belasco against the Theatrical Trust discloses the existence of a condition of affairs from which the theatrical profession must be emancipated before it can enjoy a natural and healthy artistic development. A trust which oppresses brains and talent is just as pernicious as one which preys on industry.

Takes the Palm.

Pittsburgh Press.

The Belasco suit against Klaw and Erlanger divides interest with the Nan Patterson trial. There is about an equal quantity of sensationalism in either suit. In the matter of hard swearing, however, probably the theatrical dispute will bear off the palm when we come to strike an average.

Not Very Cheering.

Columbus, Ohio, Journal.

The Theatrical Trust gentleman's statement that $30,000 is too small a season's profit on one production isn't very cheering to those of us who had hoped to be able to afford to attend the theatre a little more frequently next year.

Something for Nothing.

Providence Journal.

Mr. Erlanger may not quite have solved the old problem of getting something for nothing, but he appears to have come about as near it as any man who has recently been exposed in the courts.

Their Testimony.

Oregonian, Portland, Ore.

The testimony of the head men of the Beef, Oil and Theatrical Trusts all tends to the belief that they are either fools or are impressed with the belief that the rest of the people are.

A Degree of Robbery.

Pittsburgh Gazette.

Most syndicates are content with a reasonable share of profits. The theatrical horde seems to have robbed the till and then to make sure took the till as well.

The Other Way About.

Pittsburgh Gazette.

The Theatrical Syndicate is quoted as having said there would be "—— to pay." As far as we are able to see, it has been the public that had to pay.

If It Had Its Deserts.

Sacramento Bee.

The Theatrical Trust has at last been brought into court. If it had its just deserts it would be in jail.

Conceding Crookedness.

Chicago Herald.

The Theatrical Syndicate's experience in court indicates that it is almost as dangerous to keep books as to write letters.

The "Star" Witness.

Philadelphia North American.

It is quite evident that Mr. Erlanger has not been a success as a "star" witness for the Theatrical Trust.

An Arbitrary Monopoly.

Brockton, Mass., Times.

On the showing of Playwright Belasco, the theatrical Syndicate seems a monopoly as arbitrary and exacting as any trust in the country.

A Grip on One Klaw.

Chicago Tribune.

Mr. Belasco thinks he has secured a grip on one Klaw of the theatrical octopus, anyhow.

Giving a Poor "Show."

Fall River, Mass., Globe.

The Theatrical Trust is giving a poor show, so to speak, of itself, in the Belasco-Erlanger trial.

Why?

Pittsburgh Dispatch.

It is observed that the Theatrical Trust denies as hard as the Beef Trust does.

CUES.

Minnie Victorson is very ill at her home at Great Neck, L. I.

William A. Brady's production of Trilby was placed in rehearsal Monday on the stage of the New Amsterdam Theatre, where the play will open for two weeks May 8.

Mrs. Ida Jeffreys-Goodfriend, who has been playing one of the important roles in The School for Husbands at Wallack's Theatre, retired from the cast after Saturday night's performance.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

THE BELASCO CASE.

A Trust Effort to Withhold Evidence Rebuked by the Court.

The suit of David Belasco against Klaw and Erlanger was again before Justice Fitzgerald in Department Five of the Supreme Court on April 20. Robert H. Walker, who described himself as secretary, clerk and bookkeeper for Al Hayman, and who had been served with a subpœna to appear in court and bring all the books, check books, etc., of the Syndicate, was put on the stand and astonished the Court by refusing to produce the books in question. He said that counsel had advised him not to produce the books.

Samuel Untermyer, counsel for Mr. Belasco, examined Walker in an effort to get the original Syndicate book of account and the original Syndicate agreement. Mr. Untermyer asked Walker: "Did not you keep the books of the Syndicate?"

"I kept Al Hayman's books," replied Walker.

"Didn't you keep the books of the trust agreement?" "No."

"Where are the books of account you keep?" "In Al Hayman's office."

"Where are those books now?" "In Mr. Hayman's safe."

"Have you produced those books?" "No."

"Why not?" "On advice of counsel."

"Where did you get the contracts of the various theatrical managers under the agreement?" "I got them from Mr. Hayman."

"Where did he get them?" "From his safe."

"You have charge of the books, records and papers in the office of Mr. Hayman?" "Some of them."

"You have the combinations of the safes?" "Of some of them."

"You were served with a subpœna demanding that you bring to this court certain records, contracts and papers bearing on the business of the play The Auctioneer?" "Yes."

"You were also required to bring certain original contracts between the Syndicate and various theatres. Have you brought them?" "No, I have not."

"Your Honor," said Mr. Untermyer to the Court, "I ask that the witness be committed for contempt of court."

"I cannot at present issue the order of commitment for the witness," said Justice Fitzgerald.

Walker testified that the agreement of the Syndicate with the various theatres and other Syndicate papers were in the inner compartment of Mr. Hayman's safe, and he did not have access to the inner compartment.

When asked, he said Al Hayman was in the employ of Charles Frohman.

Henry Thompson, counsel for Walker, explained that the subpœna had only been served on Walker on the morning of the 20th, and that he was entitled to five days in which to reply.

"That is not so. He was served with a subpœna eight days ago," replied Mr. Untermyer hotly. Mr. Untermyer then asked for an adjournment until the books and contracts could be produced. He insisted that it was most important to his case to have an examination of the Syndicate agreements and Syndicate trust agreement.

Mr. Gruber then read many authorities and decisions to the Court for the purpose of showing that the document in the inner compartment of Mr. Hayman's safe was not material and proper evidence.

"The real question here is that when the real parties to the contract substituted some one else in their place it is competent to show who the real parties are," said Mr. Untermyer, who then read to the Court many decisions sustaining his contention.

"Klaw and Erlanger," exclaimed Mr. Untermyer, "were the only people who could give us what we contracted for—the booking—and they told us to put in Brooks' name as a secret agreement. They were the real partners. We had no dealings with Brooks. He was a mere dummy. There is no evidence on which he could be a partner. He did nothing, he put no money in, he testified he gave us no booking—he could not give us any booking. We ask your Honor to hold that Brooks knew he was a mere dummy. All the negotiations were made with some one else. Brooks was merely called in to sign his name. We had no dealings with him."

Mr. Untermyer cited a decision of the Court of Appeals holding that it is well settled if an agent has authority to sign an agreement—not under seal—the principal can be held liable. He said that since that decision the rule had been relaxed so as to include under some circumstances agreements under seal.

"We have shown," exclaimed Mr. Untermyer, "that Klaw and Erlanger were our partners and got the profits of our enterprise; anything that Brooks got came from them and through them for lending his name to them."

Mr. Untermyer asserted that the intention of Klaw and Erlanger, Belasco and Brooks was binding on the Court and that it was—as he asserted his evidence declared—clearly the intention that Brooks signed as the "mere dummy" of Klaw and Erlanger.

During all this time Walker occupied the witness stand. "The books should be here," said Justice Fitzgerald, "whether they are competent as evidence or not. If the witness is able to produce the books he must do so. I cannot compel him to do so until five days are up." Walker said he would stand on the five days, and the Court directed him to produce the books of the Syndicate at 10.30 a.m. on Wednesday, April 26. Mr. Untermyer remarked that it seemed a little strange that the original contract could not be resorted to to find its terms and to find out who the parties to it were.

After recess the arguments on the law points of the case were begun, and Mr. Gruber and Mr. Untermyer took about an hour each in going over the case, and most of the much discussed points were again brought to the attention of the Court. Mr. Untermyer said that Brooks could get no bookings and the only asset that Klaw and Erlanger contributed to the partnership were the bookings, for which they could ask what they chose. Common business principles and good faith dictate that they should account to us for what they got. Could we not rely on them as being trusted to return to us an accounting for what they had in the way of profits? Instead of that they would if possible retain all commissions received from theatres by them as their own and with no divisions. Erlanger and Brooks have sworn repeatedly that they charged nothing for bookings. The reason for this is plain, because if they admitted they made money from us they would have to account to other members of the Syndicate. Mr. Belasco never knew about them receiving these commissions until he caught them at it in 1903, and Klaw and Erlanger refunded over $3,000. Mr. Untermyer held that the secret partner was liable in any and all events if his partnership could be proved, and he also remarked that as a matter of fact he was pleased at the reluctance of the Syndicate to produce its books, as it showed that it was afraid to have light let in on the subject of the financial arrangements between the members.

Mr. Gruber took the view that there was a secret partnership known to all parties and that the secret partnership could not be called to an accounting unless there was something in the partnership contract to show that a secret partnership existed or that one of the parties to the contract was acting merely as an agent. He said Belasco had unlawfully appropriated one-third belonging to them, and that when they found this out they claimed dissolution, and that it was not until after this action by them that Belasco made any demand upon Klaw and Erlanger for moneys which he considered due him. He said there was no evidence to show that Joseph Brooks was at any time in the employ of Klaw and Erlanger. He asked how, when a contract was made in a man's name, it could be taken away from him by two other men who are away from him, and call him a dummy?

Later in the day Walker's counsel, Henry Thompson, said that there was no intention to insult the Court or to refuse obedience to Justice Fitzgerald's mandate, but that the order was far too broad, as it included the production of papers that could not in any way be construed as having bearing on the present suit.

He asked the Court to modify the subpœna for the production of all the books of the Syndicate, so as to require only the production in court of those books and papers bearing on the Warfield production. This Justice Fitzgerald refused to do, and said it would be absolutely necessary for the witness to obey the terms of the subpœna and produce the books and papers, so far as he admitted they were in his possession, in court next Wednesday, to which date the hearing was adjourned, or else be prepared to take the consequences.

David Belasco, in talking of the case, said: "The good effects of the public ripping up of the theatrical trust are already visible. I have received letters from actors all over the country telling me that they are receiving gilt-edged treatment. Attractions which it was heretofore impossible to book in any but third-rate theatres are now being booked in the best."

JANE CORCORAN IN PRETTY PEGGY AGAIN.

Jane Corcoran, who this season had a successful tour of thirty weeks in Pretty Peggy, will next season be sent out for her second annual tour in the same play. She will be handled next season, as she was last, by Arthur C. Alston and J. Emmett Baxter. Last season Miss Corcoran was not seen in the large Eastern cities owing to her contract for the play restricting her in the territory used. Next year her managers have secured from the authoress, Frances Aymar Matthews, the unrestricted rights for the United States and Canada, and from William A. Brady all of his rights with the exception of half a dozen cities. The tour is now being arranged, and Messrs. Alston and Baxter will surround Miss Corcoran with a company picked for each part. The season will open in September, and will be from thirty-five to forty weeks' duration.

NEW STOCK MATERIAL.

Sanger and Jordan, successors to Frank W. Sanger, are offering to managers of stock theatres for the first time a number of attractive plays that have had long and successful runs in the best theatres, which include some of the late Wilson Barrett's plays as well as Nellie McHenry's amusing comedies. For road production they have just received a number of English melodramas with alluring titles that have records for long runs in London and the British provinces. Several of Frank Keenan's one-act plays can also be secured of them for vaudeville purposes or as curtain-raisers. The offices of this progressive play bureau is located in the Empire Theatre Building.

MATTERS OF FACT.

On Wednesday, April 12, the William H. West Minstrels closed one of the longest tours ever made by a minstrel organization in America, actually traveling over 23,000 miles, going as far north as Quebec, Can.; south to Jacksonville, Fla.; southwest to Los Angeles, Cal.; northwest to Vancouver, B. C., and back to Easton, Pa., where the season closed. Sanford B. Ricaby, manager and owner, is making preparations for a larger production. Scene painters are now working on some novelties in stage effects.

Weil's Band, the official band at the St. Louis World's Fair, will go on tour shortly and an experienced advance man is wanted for the organization. Applicants should address William Weil, Security Building, St. Louis, Mo.

It is generally known throughout the theatrical field that the Grand Opera House, Philadelphia, under the able management of G. A. Wegefarth, has enjoyed a remarkably successful season. He is desirous of securing some stupendous productions for the month of June, as per his ad, which will be found in this issue. Mr. Wegefarth's proposed trip to Europe to recuperate after his long illness will make it impossible for him to conduct a Summer season, as originally intended, but he will listen to propositions pertaining to renting the Grand Opera House, which is in every way adapted for Summer theatricals, for a Summer season of vaudeville, opera or dramatic stock.

Inez Shannon and Baby Zillah have both received much favorable newspaper notice while with Eugenie Blair's company this season, and were notably successful in the Philadelphia engagement, which is drawing to a close.

"Capital," care this office, wants to lease or purchase the lease of a theatre in a city of not less than 25,000 population.

Little Mabel Grete, who is playing the soubrettes and child parts with Herald Square Stock, is making a hit in a singing and dancing turn.

Among the new offices that have opened along the Rialto recently is that of Jay L. Packard, who is located at 157 West Forty-first Street. Mr. Packard is well known in the theatrical and amusement field, and has been in the business all his life. Mr. Packard styles himself an amusement contractor, and his aim is to cover every branch of the amusement field. He is the special representative of the West Highland Heights Gardens in St. Louis, which is controlled by the George Ober Brewing Company; the Odeon Theatre, St. Louis; the Imperial Theatre, Providence, R. I., and other first-class stock companies and theatres. He has also lately placed the fearless Diavolo, the original loop-the-loop man, and the Prodigious Porthos, the chasm vaulting cyclist, as special attractions at the Lewis and Clark Western Exhibition at Portland, Ore. Mr. Packard will leave New York in a few days to make an extensive trip through the West.

The George R. Lawrence Company, of Chicago, art printers, are making platinum portraits by a process that yields the same results as high-class photography at prices far below that style of work. Special prices are offered to the profession.

A person with $500 cash is wanted to act as treasurer with a theatre in a large city by "Prosperity," care this office.

ARENA

SAN DIEGO, CAL.—Norris and Rowe's Dog and Pony Show March 20; two performances to packed tents.

CHILLICOTHE, O.—Ringling Brothers' Shows open the season here on May 2.

PINE BLUFF, ARK.—Gentry Brothers' Dog and Pony Show April 15; two performances; packed tents; mediocre show.

FLORENCE, S. C.—The Boer War Spectacle April 18 to crowded tents; performance excellent.

NEW BRUNSWICK, N. J.—The circus bills are posted here announcing that the Barnum and Bailey Greatest Show is to exhibit at Somerville, N. J., on May 4. Hargreave's Circus is billed to show here on May 1.

Vaudeville coming.—Millie Blanchard, supported by Gilbert Marcotte and co. in Zelda.

X. BAZIN'S
DEPILATORY POWDER

The treatment of superfluous hair is something that requires the greatest nicety and care. X. BAZIN'S DEPILATORY POWDER is the result of much study of the cause of and problem of destroying these growths without injury to the surrounding skin, or leaving a scar or the slightest deformation. X. BAZIN'S DEPILATORY POWDER is absolutely safe and destroys the hair without pain, a simple, dainty way of effecting a cure. Send for our little pamphlet on the subject, "FOR BEAUTY'S SAKE."

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JAS. CASEY AND LeCLAIR MAGGIE

have just concluded a very successful season with A. W. Dingwall and Geo. Nicolai's "Joe Welch" Co. in "Conen's Luck," and are

AT LIBERTY

For next season. Bus. A No. 1. Irish Character Woman and General Character Comedian. Offers coming in fast. Managers desiring good material, address

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The Philosophical Comedian
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W. B. N. W. Co., Folly, Brooklyn, this week.
A woman swallows flattery just as a baby swallows buttons—regardless of the trouble that may follow.

Managers of well organized road shows will find it to their advantage to investigate

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"A YANKEE CIRCUS ON MARS"
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Two Daily Performances, School Children's Popular Matinees on Mondays at 3 P. M. Prices 25c. to $1.

GARDEN Theatre, 27th St. and Madison Ave. Eve., 8:30. Matinees, Wed. & Sat. 2:15.
32d Week of the Season's Solid Success.
HENRY W. SAVAGE offers
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Nights and Sat. Mat., Orch., $2; Entire 1st Balc., $1 and $1.50; Entire 2d Balc., 50c.; Pop. Wed. Matinee, 50c. to $1.

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WALTER N. LAWRENCE, - - - - - Manager
THE FIRM OF CUNNINGHAM
By Willis Steell.
Evenings 8:30. Matinees Wed. and Sat., 2:15.

MANHATTAN Broadway and 33d St. Even'gs at 8:15. Mat. Saturday at 2.
HARRISON GREY FISKE - - - - - Manager
SUPPLEMENTAL SEASON.
THE PROUD LAIRD
By Charles Cartright and Cosmo Hamilton.

BELASCO THEATRE, 42d St., near Broadway. Eve. at 8 sharp. Matinee Sat. at 2.
DAVID BELASCO presents MRS.
LESLIE CARTER
in the New Play, **ADREA,**
by David Belasco and John Luther Long.

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OPENS DAILY AT 11:30 A. M.
VICTOR MORRE, EMMA LITTLEFIELD AND CO., Marco Twins, M. Braham and Dog, Pauline Moran, Le Smythe and Abacco, WARD and CURRAN, Miles and Nitram, The Hollands, Villiars and Lee, Frank Elmo, Danforth and Bruce, The Specialtype, The Vitagraph, and as an extra attraction, COOK and HAYES.

The Dewey East 14th St. LADIES' MAT. DAILY. Tiger Lillies Burlesquers "Chow Chow," "One Night Stand."

The Gotham 125th St. & 3d Av. LADIES' MAT. DAILY. Rentz-Santley Co. Burlesque and Vaudeville.

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Strong emotional drama, short cast, new, and without paper. Full particulars to "CASH," Mirror.

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stage name J. Russel, son of the late Capt. A. Miller. Last heard of was with Daly's Opera Co., travelling.
Address wanted by his Uncle, J. H. ROWLANDS, 7 Corpe Buildings, Liverpool, England.

WANTED—For next season, from three to five thousand dollars to back well-known Soubrette Star in Musical Comedy success. Best week stand time answer.
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A suite of two rooms with use as outer general reception room; ideally adapted for manager handling his own companies. Apply between hours of 11 and 3 o'clock this week at New York Theatrical Stock Exchange, 1440 Broadway.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are requested to note that this department closes on Friday night preceding publication in the subsequent issue dates and data intended to reach us on or before that day.

DRAMATIC COMPANIES.

A DESPERATE CHANCE: New York city April 24-[illegible]
A DESPERATE LOVE: Milwaukee, Wis., April 23-[illegible] May 7-13.
A FRIEND OF THE FAMILY: New York city April [illegible]
A GAY OUTCAST (Geo. E. Gill's): Montreal, Can., April 24-29.
A PRISONER OF WAR: Boston, Mass., April 24-29.
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Waterloo, Ia., April 26, Boone 27, Atlantic 28, Council Bluffs 29, Omaha, Neb., 30-May 3.
A RABBIT'S FOOT: Atlanta, Ga., April 24, 25, Gainesville 26, Athens 27, Abbeville, S. C., 28, Hilerton, Ga., 29.
A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Washington, D. C., April 24-29, New York city May 1-3.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Lisbon, O., 25, Carrollton 26, Salineville 27, Wellsville 28, Steubenville 29, Crooksville May 1, Washington, Pa., 4, Waynesburg 5.
A ROYAL SLAVE (Southern; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Lockport, N. Y., April 25, Freeland, Pa., 27, Mauch Chunk 28, Phoenixville May 1, Royersford 2, Lebanon 3, Columbia 4, Gettysburg 5, Waynesboro 6.
A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Dave H. Woods, mgr.): Litchfield, Minn., April 25, Brown's Valley 26, Graceville 27, Wheaton 28, Brainard 29, Aitken May 1, Carlton 2, Hibbing 3, Duluth 4, 5, Superior 6.
A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city April 13—indefinite.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): New York City April 23-29, Brooklyn 30-May 3.
ADAMS, MAUDE: Easton, Pa., April 25, Reading 26, Allentown 27, Wilkes-Barre 28, Scranton 29, Wilmington, Del., May 1, Trenton, N. J., 2, Paterson 3.
ALLEN, VIOLA: Chicago, Ill., April 17-29, Milwaukee, Wis., May 1-3, Grand Rapids, Mich., 4, South Bend, Ind., 5, Toledo, O., 6.
ANGLIN, MARGARET: San Francisco, Cal., March 20-May 13.
ARIZONA (Eastern; Melville B. Raymond, mgr.): Washington, D. C., April 24-29.
ARIZONA (Main; Wilson S. Ross, mgr.): Boston, Mass., April 24-29.
AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Newark, N. J., April 24-29.
AT THE RACES: Pontiac, Mich., April 25, Iona 26, Belding 27, Grand Rapids 30-May 3.
BARRYMORE, ETHEL: Chicago, Ill., April 17-29, New York city May 2-13.
BATES, BLANCHE: New York city April 2-29.
BEN HUR: Richmond, Va., April 24-29.
BINDLEY, FLORENCE: Baltimore, Md., April 24-29.
BINGHAM, AMELIA: Columbus, O., April 25, Louisville, Ky., 28, 29.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Philadelphia, Pa., April 3-29.
BUSY IZZY (A. W. Herman, mgr.): Montreal, Can., April 24-29, Burlington, Vt., May 1, Barre 2, Montpelier 3, Concord, N. H., 4, Manchester 5, Lowell, Mass., 6.
CAMPBELL, MRS. PATRICK: Philadelphia, Pa., April 24-29, Pittsburgh May 1-6.
CARTER, MRS. LESLIE: New York city Jan. 11—indefinite.
CHECKERS: Battle Creek, Mich., April 25, Lansing 26, Bay City 27, Saginaw 28, London, Can., 29, Toronto May 1-6.
CLARKE, HARRY CORSON: St. Paul, Minn., April 27-29.
COLLIER, WILLIAM: Poughkeepsie, N. Y., April 25, New Rochelle 26, Bridgeport, Conn., 27, Waterbury 28, Orange, N. J., 29.
COMSTOCK, NANNETTE (Jas. K. Hackett, mgr.): St. Louis, Mo., April 23-29, Pittsburgh, Pa., May 1-5.
CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Buffalo, N. Y., April 24-29.
CROSMAN, HENRIETTA: Sioux City, Ia., April 25, Lincoln, Neb., 26, Omaha 27-29, St. Joseph, Mo., May 1, Atchison, Kan., 2, Topeka 3.
DALY, ARNOLD (Liebler and Co., mgrs.): New York city, April 29.
DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Minneapolis, Minn., April 23-29.
DARKEST RUSSIA (W. C. Cunningham, mgr.): Hoboken, N. J., April 23-26, Elizabeth 27-29, Brooklyn, N. Y., May 1-6.
DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Delphos, O., April 26, Findlay 27, Norwalk 28, Ashtabula 29, Conneaut May 1, Newark, N. Y., 2, Oswego 3.
DORA THORNE (W. T. Gaskell, mgr.): Cincinnati, O., April 23-29, Chicago, Ill., 30-May 6.
D'ORSAY, LAWRANCE (Kirke La Shelle, mgr.): Minneapolis, Minn., April 23-26, St. Paul 27-29, Winona May 1, La Crosse, Wis., 2, Madison 3.
DOWN BY THE SEA (Phil Hunt, mgr.): Rochester, N. Y., April 24-26, Syracuse 27-29, Montreal, Can., May 1-6.
DREW, JOHN: Cleveland, O., April 24-29.
DR. JEKYLL AND MR. HYDE: St. Joseph, Mo., April 23-29.
EBEN HOLDEN: Bristol, Conn., April 25, Waterbury 26, Ansonia 27, South Norwalk 28, Bridgeport 29.
EDESON, ROBERT: Boston, Mass., April 17—indefinite.
EIGHT BELLS: Providence, R. I., April 24-29.
EVERYMAN— (Ben Greet's): Minneapolis, Minn., April 24-29, Springfield, Ill., May 1.
FABIO ROMANI (A. Jack Faust, mgr.): Hoopeston, Ill., April 25, Kankakee 26, Knox, Ind., 27, Valparaiso 28, South Bend 29, Grand Rapids, Mich., 30-May 3, Ionia 4, Pontiac 6.
FAST LIFE IN NEW YORK: Chicago, Ill., April 9-29.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Memphis, Tenn., 24-29.
FAUST (Porter J. White's): Waverly, N. Y., April 25, Canton, Pa., 26, Lock Haven 27, Renova 28, Du Bois 29, Hastings May 1, Barnesboro 2, Phillipsburg 3, Clearfield 4, Kane 4, Bradford 6.
FISCHER, ALICE: New York city April 3—indefinite.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): Chicago, Ill., April 17-May 6.
FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Kansas City, Mo., April 23-29, St. Louis 30-May 6.
FOR HER CHILDREN'S SAKE: New York city May 1-20.
FOR HER SAKE (Pilgrim and Elliott, mgrs.): Janesville, Wis., April 25, Platteville 26, Lancaster 27, Dodgeville 28, Madison 29, Watertown 30, Jefferson May 1, Ft. Hutchinson 2, Edgerton 3, Beloit 4, Elkhorn 5, Burlington 6, Harwood, Ill., 8.
FRENZIED FINANCE: New York city April 3—indefinite.
GALLATIN, ALBERTA (Thornton and Co., mgrs.): Jackson, Tenn., April 25, Cairo, Ill., 26, Owensboro, Ky., 27, Henderson 28, Evansville, Ind., 29.
GILMORE, BARNEY (Harry Montgomery, mgr.): Pittsburgh, Pa., April 23-29, Indianapolis, Ind., May 1-3, Columbus, O., 4-6.
GILMORE, PAUL: Kansas City, Mo., April 20-22, Burlington, Ia., 24, Davenport 25, Muscatine 26, Iowa City 27, Clinton, Ill., 28, Rock Island May 1, Galesburg 2, Peoria 3, Terre Haute, Ind., 4.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): St. Paul, Minn., April 24-26, Minneapolis 27-29, Kansas City, Mo., May 1-3, Lincoln, Neb., 4, Omaha 5, 6.
GRIFFITH, JOHN (John M. Hickey, mgr.): Winona, Minn., April 25, Red Wing 26, La Crosse, Wis., 27, Portage 28, Grand Rapids 29, Stevens Point May 1, Antigo 2, Wausau 3, Merrill 4, Rhinelander 5, Escanaba, Mich., 6, Calumet 8.
HACKETT, JAMES K.: Newark, N. J., April 24-29
HALL, HOWARD: Baltimore, Md., April 24-29.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Greenville, S. C., April 25, Spartanburg 26, Charlotte, N. C., 27, Greensboro 28, Raleigh 29, Lynchburg, Va., May 1, Petersburg 2, Norfolk 3, Newport News 4, Richmond 5, 6.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Marinette, Wis., April 25, Escanaba, Mich., 26, Ishpeming 27, Calumet 28, Hancock 29, Marquette 30, Sault Ste. Marie May 1, Manistique 2, Gladstone 3, Oconto 4, Milwaukee 7-13.
HAWTREY, CHARLES: New York city April 17-29.
HENDRICKS, BEN (William Gray, mgr.): Mandan, N. D., April 25, Jamestown 26, Valley City 27, Casselton 28, Fargo 29, Winnipeg, Can., May 1, 2.
HER FIRST FALSE STEP (E. A. Schiller, mgr.): Philadelphia Pa., April 24-29.
HIS FATHER'S SIN (Jed Carlton, mgr.): Sandwich, Can.—indefinite.
HIS HIGHNESS THE BEY (Walter Lindsay, mgr.): Burlington, Ia., April 27, Bloomington, Ill., May 2.
HOME FOLKS: Chicago, Ill., April 2-May 3.
HUMAN HEARTS: Brooklyn, N. Y., April 24-29.
IN OLD KENTUCKY: Buffalo, N. Y., April 23-29.
IN THE SHADOW OF DARKNESS: Camden, N. J., April 24-26, Wilmington, Del., 27-29, Philadelphia, Pa., May 1-6.
IN THE SUNNY SOUTH: Gouverneur, N. Y., April 25, Ogdensburg 26, Potsdam 27.
IRWIN, MAY (Edward R. Salter, mgr.): New Haven, Conn., April 25, New London 26, Providence, R. I., 27-29, Woonsocket May 1, Taunton, Mass., 2, Lynn 3.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Chicago, Ill., April 23-May 6.
JEFFRIES, JAMES J.: Trenton, N. J., April 24, 25.
JERRY FROM KERRY: St. Marys, Pa., April 25, Johnsonburg 26, Smethport 27, Coudersport 28.
JUST BEFORE DAWN: Elizabeth, N. J., April 24-26.
KITTY (George C. Dent, mgr.): Tiskilwa, Ill., April 25, Ottawa 26, Princeton 27, Henry 28, Mason City 29, Pekin 30, Clinton May 1, Paris 2.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Fall River, Mass., April 25, Brockton 26, Taunton 27, Lynn 28, Salem 29, Lowell May 1, Worcester 2, 3, Lawrence 4, Portland, Me., 5, Lewiston 6, Portsmouth, N. H., 8.
LORIMER, WRIGHT (W. A. Brady, mgr.): Hartford, Conn., April 24-29.
McFADDEN'S FLATS (Chas. E. Barton, mgr.): New Haven, Conn., April 24-26.
MANSFIELD, RICHARD: Brooklyn, N. Y., April 24-29.
MANTELL, ROBERT: Chicago, Ill., April 24-29.
MASON AND MASON: Philadelphia, Pa., April 24-29.
MELVILLE, ROSE (J. R. Sterling, mgr.): Brooklyn, N. Y., April 24-May 6.
MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney's): St. Louis, Mo., April 23-29, Louisville, Ky., 30-May 3.
MORTIMER, LILLIAN (Decker and Veronee, props.): Woonsocket, R. I., April 27, Providence, R. I., May 1-13.
MRS. WIGGS OF THE CABBAGE PATCH: Kansas City, Mo., April 24-29.
MURPHY, JOSEPH (George Kenney, mgr.): New York city April 24-May 6.
MY TOM-BOY GIRL: Philadelphia, Pa., April 24-29, New York city May 1-6.
MY WIFE'S FAMILY: Washington, Ind., April 25, Madison 26, Richmond 27, Terre Haute 28, Bedford 29, Jasonville 30, Rockville May 1, Crawfordsville 2, Frankfort 3, Bloomington 4, Lafayette 5, Kankakee, Ill., 6.
NETTIE THE NEWSGIRL (W. S. Freed, mgr.): Cincinnati, O., April 23-29, Chicago, Ill., May 1-13.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Cleveland, O., April 24-29, Loraine May 1, Lima 2, Anderson, Ind., 3, Indianapolis 4-6.
NOBODY'S DARLING (Sullivan, Harris and Woods, mgrs.): Pittsburgh, Pa., April 24-29, Brooklyn, N. Y., May 1-3.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Denver, Col., April 24-29, Victor 30, Pueblo May 1, Colorado Springs 2, Salt Lake, U., 4, 5.
OLD ARKANSAW (Merle H. Newton, mgr.): Stanton, Mich., April 25, Alma 26, Ithica 27, Midland 28, Bay City 29.
OLD FARMER HOPKINS (Frank E. Davidson, mgr.): Ridge Farm, Ill., April 25, Rossville 26, Sheldon 27, Fowler, Ind., 28, Goodland 29.
O'NEIL, NANCE (John Schoeffel, mgr.): New York City April 24-29.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Lincoln, Ill., April 25, Springfield 26, Decatur 27, Jacksonville 29, Kansas City, Mo., 30-May 6.
OVER NIAGARA FALLS: Lafayette, Ind., April 25, Logansport 26, Peru 27, Toledo, O., 30-May 3.
PATTON, W. B. (J. M. Stout, mgr.): Kenton, O., April 25, Dayton 26, St. Marys 27, Findlay 29.
PECK'S BAD BOY (Leroy J. French's): Litchfield, Ill., April 25, Springfield 27, Pana 28, Decatur 29, East St. Louis 30.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Allentown, Pa., April 25, Pottsville 26, Hazleton 27, Ashland 28, Mahanoy City 29, Scranton May 1-3, Bridgeport, Conn., 4-6.
QUEEN OF THE WHITE SLAVES (Al. H. Woods, mgr.): Birmingham, Ala., May 1-6.
QUINCY ADAMS SAWYER (Central; W. G. Snelling, mgr.): Chicago, Ill., April 25-May 6.
RAYS, THE: Grand Rapids, Mich., April 23-29.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Atlanta, Ga., April 24-29, Nashville, Tenn., May 1-6.
RUSSELL, ANNIE: New York city April 10-29.
RUSSELL BROTHERS: New York city April 24-29.
RICHARD ERNEST (John W. Rankin, mgr.): Anamosa, Ia., April 25, Oelwein 26, Cedar Falls 27, Waverly 28, Osage 29, Albert Lea, Minn., May 1, Owatonna 2, Red Wing 3, New Richmond, Wis., 4, Menominee 5, Chippewa Falls 6.
SEARCHLIGHTS OF A GREAT CITY (Robt. B. Monroe, mgr.): Chicago, Ill., April 16-29, Detroit, Mich., 30-May 6.
SHEA, THOMAS: Philadelphia, Pa., April 24-29.
SHE STOOPS TO CONQUER: New York city April 17-29.
SHERLOCK HOLMES: Los Angeles, Cal., April 24-29.
SHORE ACRES: Waynesburg, Pa., April 27, Washington 28, Wheeling, W. Va., 29, Cleveland, O., May 1-6.
SIBERIA: New York city April 24-29.
SKINNER, OTIS: New York city April 24-29.
SOTHERN, E. H., AND JULIA MARLOWE: Los Angeles, Cal., April 24-29.
STUART, RALPH: Hamilton, Can., April 25, 26, Kingston 27, Ottawa 28, 29, Montreal May 1-6.
SUPERBA: San Francisco, Cal., May 1-13.
SWEET CLOVER (C. E. Eyles, mgr.): Quebec, Can., April 24-26.
TEMPEST, MARIE: New York city April 19-May 13.
THE BANKER'S CHILD (Harry Shannon, mgr.): Vermillion, S. D., April 25, Yankton 26, Bloomfield, Neb., 27, Wausa 28, Plainview 29, Verdigree 30, Pierce May 1, Randolph 2, Wayne 3, Wakefield 4, Norfolk 5.
THE BONNIE BRIER BUSH: Toronto, Can., April 24-29, Coburg May 1, Peterboro 2, Kingston 3.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20—indefinite.
THE CONFESSION OF A WIFE: Buffalo, N. Y., April 24-29.
THE COUNTY CHAIRMAN (Henry W. Savage, mgr.): Detroit, Mich., April 24-29.
THE CURSE OF DRINK: Brooklyn, N. Y., April 24-29, Boston, Mass., 30-May 3.
THE DEVIL'SS AUCTION: Hamilton, Can., April 29.
THE DEVIL'S LANE: Ardmore, I. T., April 25.
THE EDUCATION OF MR. PIPP: New York city Feb. 20—indefinite.
THE ERRAND BOY: Cleveland, O., April 23-29, Pittsburgh, Pa., May 1-6.
THE FACTORY GIRL (Phil B. Isaac, mgr.): Memphis, Tenn., April 24-29, Birmingham, Ala., May 1-6.
THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Toronto, Can., April 24-29, New York city May 1-3.
THE FIRM OF CUNNINGHAM (W. N. Lawrence, mgr.): New York city April 17—indefinite.
THE GREAT AUTOMOBILE MYSTERY: Detroit, Mich., April 23-29.
THE HEART OF MARYLAND: Bellaire, O., April 25, Steubenville 26, East Liverpool 27, Salem 28, Alliance 29, Youngstown May 1, Warren, Pa., 2, Butler 3.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10—indefinite.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Leechburg, Pa., April 25, Vandergrift 26, Indiana 27, Latrobe 28, Washington 29, East Palestine, O., May 1, Toronto 2, Millersburg 4, Barberton 5, Norwalk 6.
THE HOLY CITY (Western; Gordon and Bennett, props; Henry Harrison, mgr.): Rockford, Ill., April 25, Stoughton 26, Watertown 27, Green Bay 29, Oshkosh 30, Manitowoc May 1, Luddington, Mich., 2, Cadillac 4, Belding 5.
THE LIGHTHOUSE BY THE SEA: Louisville, Ky., April 23-29, Cleveland, O., May 1-6.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Edgerton, Wis., April 25, Portage 26, Stevens Point 27, Wausau 28, Antigo 29, Green Bay 30.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Burlington, Ia., April 25, Fort Madison 26, Sterling, Ill., 28, Springfield 30, Litchfield May 1, Lincoln 2, Dixon 3, Freeport 4, Rockford 5, Elgin 6.
THE MILLIONAIRE DETECTIVE (Henry Pierson, mgr.): Baltimore, Md., April 24-29.
THE MISSOURI GIRL (Eastern: Fred Raymond's): St. Albans, Vt., April 25, Rutland 26, Granville, N. Y., May 1, Rutland, Vt., 2, Greenwich, N. Y., 3, Glens Falls 8.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Mann, mgr.): St. Louis, Mo., April 23-28, Kansas City 30-May 6.
THE MUMMY AND THE HUMMING BIRD: Belleville, Can., April 26.
THE OTHER GIRL: Salt Lake, U., April 24-26, Pueblo, Col., 28, Colorado Springs 29, Denver May 1-6.
THE PEDDLER (Sullivan, Harris and Woods, mgrs.): New York city April 24-29, York, Pa., April 3, South Bethlehem 4, Elizabeth, N. J., 5.
THE POWER OF THE CROSS: Charleston, Ill., April 25, Terre Haute, Ind., 26, Brazil 27, Lenton 28, Bedford 29, West Baden 30.
THE PROUD LAIRD (Harrison Grey Fiske, mgr.): New York city April 24—indefinite.
THE ROLLICKING GIRL: New York city May 1—indefinite.
THE SCHOOL GIRL: Philadelphia, Pa., April 17-29.
THE SEMINARY GIRL (Melville B. Raymond, prop.): Philadelphia, Pa., 17-29.
THE SIGN OF THE CROSS (R. G. Craerin, mgr.): Philadelphia, Pa., April 17-29.
THE SMART SET: Jersey City, N. J., April 24-29.
THE SPAN OF LIFE: Trenton, N. J., April 27-29.
THE TWO SISTERS (C. H. Smith, mgr.): Williamantic, Conn., April 25, Waterbury 29, Camden, N. J., May 1-3, Wilmington, Del., 4-6.
THE VILLAGE GROCER (W. W. Lapoint, mgr.): Laconia, N. H., April 26, St. Johnsbury, Vt., 29, Lyndonville May 1, Richford 3, Enosburgh Falls 4, Rouses Point 5, Burlington 6.
THE VILLAGE PARSON: Brooklyn, N. Y., April 24-29.
THE VIRGINIAN: Pueblo, Col., April 25, Colorado Springs 26, Cheyenne, Wyo., 27, Fremont, Neb., 28, Lincoln 29-May 3.
THE WAY OF THE TRANSGRESSOR: St. Paul, Minn., April 23-29.
THE WAYWARD SON: Newark, N. J., April 24-29.
THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Montreal, Can., April 24-29.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): New York city April 24-29.
TRILBY: New York city May 2-13.
TWELFTH NIGHT: Oshkosh, Wis., April 25, Fond du Lac 26, Racine 27, Kenosha 28, Harvard, Ill., 29, Valparaiso, Ind., May 1, La Porte 2, Rochester 3, Warsaw 4, Nappanee 5, Elkhart 6.
UNCLE TOM'S CABIN (Al. Martin's): Milwaukee, Wis., April 23-29, St. Paul, Minn., 30-May 6.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Escanaba, Mich., April 25, Gladstone 26, Manistique 27, Sault Ste. Marie 28, 29.
VIVIAN'S SPAS: Vicksburg, Miss., April 25, Greenville 26, Memphis, Tenn., 27, Little Rock, Ark., 28.
WARD AND VOKES: New York city April 24-29.
WARFIELD, DAVID: New York city Sept. 25—indefinite.
WARREN, REBECCA: Columbus, O., April 17-19.
WAS SHE TO BLAME (Jed Carleton, mgr.): Sandwich, Can., April 3—indefinite.
WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Baltimore, Md., April 24-29.
WEDDED, BUT NO WIFE: Brooklyn, N. Y., April 24-29.
WHEN THE BELL TOLLS (Travers Vale, mgr.): Syracuse, N. Y., April 24-26, Rochester 27-29, Toronto, Can., May 1-6.
WHEN WOMEN LOVE (Eastern; Frank W. Nason, mgr.): Shenandoah, Pa., April 25, Mahanoy City 26, Pottsville 27, Reading 28, 29, Carlisle May 1, Lebanon 2, Columbia 3, Lancaster 4, Coatsville 5, Royersford 6.
WHITTLESEY, WHITE (Belasco, Mayer and Price, mgrs.): Silver Circuit, Col., April 23-29.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Saginaw, Mich., April 23-26, Pittsburgh, Pa., May 1-7.
WHYTAL, RUSS: Baltimore, Md., April 3-29.
WILLARD, E. S.: Cincinnati, O., April 24-29.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Detroit, Mich., April 23-29, Saginaw 30, Bay City May 1, Lansing 2, Fremont, O., 3, Elyria 4, Canton 5, Akron 6.
WILSON, FRANCIS: Washington, D. C., April 24-29.
YON YONSON: Chicago, Ill., April 23-May 6.
YOUNGER BROTHERS (A. A. Jack, mgr.): Owosso, Mich., April 25, Jackson 28.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP: Oakland, Cal.—indefinite.
CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CAZELLE'S FRENCH DRAMATIC: New Orleans, La.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA STOCK: Portland, Ore.—indefinite.
EMPIRE STOCK (Max Falkenhener, mgr.): Cleveland, O., Feb. 20—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
FARNUM, WILLIAM, STOCK: Buffalo, N. Y., May 1—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH'S: Cincinnati, O.—indefinite.
FOREPAUGH'S: Philadelphia, Pa.—indefinite.
GERMAN THEATRE (Heineman and Welb, mgrs.): St. Louis, Mo.—indefinite.
GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14—indefinite.
GRAND STOCK (Chas. Fourton, mgr.): New Orleans, La.—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
HOWARD STOCK: Chicago, Ill., April 24—indefinite.
IRVING PLACE: New York city Oct. 6—indefinite.
KEITH STOCK (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON THEATRE: St. Louis, Mo., Dec. 6—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SANFORD'S, WALTER, AMERICAN PLAYERS: Melbourne, Aus., Feb. 28-June 1.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW MORTIMER: Troy, N. Y.—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WALLACE, FRANK, STOCK (Frank Wallace, mgr.): Knoxville, Tenn., April 3—indefinite.
WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WOODWARD STOCK: St. Joseph, Mo.—indefinite.
YORKVILLE THEATRE STOCK (David Weis, mgr.): New York city Jan. 30—indefinite.
YORKVILLE THEATRE: New York city—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Poughkeepsie, N. Y., April 17-29.
BENTON'S COMEDIANS: Springfield, Mo., April 24-26.
BESSEY, JACK, STOCK: Quincy, Ill., April 24-May 6.
BIJOU COMEDY: Ottawa, Can., April 24-29.
BRECKENRIDGE STOCK: Cedar Rapids, Ia., April 24-26.
BURKE-McCANN: Norristown, Pa., April 24-29, Pottsville May 1-6.
CARROLL COMEDY: Portsmouth, O., April 24-26.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): Houston, Tex., April 24-29, Beaumont 27-30.
CENTURY STOCK: Peoria, Ill., April 24-26.
CHAMPENOIS STOCK (W. L. Champenois, mgr.): Humbolt, Neb., April 24-26.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Chester, Pa., April 22-29.
COOK-CHURCH (H. W. Taylor, mgr.): Scranton, Pa., April 24-29, Wilkes-Barre May 1-6.
CURTS' DRAMATIC (M. H. Curts, mgr.): Talmage, Neb., April 25, Dunbar 26, Winnipeg, Can., 27, Springfield, Neb., 28, Papillion 29, Valley May 1, Wahoo 2, North Bend 3.
DE VONDE, CHESTER, STOCK: St. Johns, N. B., April 24-May 6.
DILGER-CORNELL (W. E. Cornell, mgr.): Leechburg, Pa., April 10-26, Vandergrift 27-29, New Kensington May 1-6.
DUDLEY DRAMATIC: Scranton, Miss., April 24-May 6.
ECLIPSE STOCK (Lloyd and Genter, mgrs.): Mansfield, La., April 24-26.
FENBERG STOCK: Marlboro, Mass., April 24-29, Lynn May 1-6.
FISKE-HEALY: Royne City, Wis., April 24-26, West Branch 27-29.
FISKE, MAY: Paterson, N. J., April 24-29.
FLYNN'S, JOSEPH J., STOCK (S. L. Martin, mgr.): Portland, Me., April 24-29.
FULTON BROTHERS' STOCK: Clyde, Kan., April 24-29.
GIFFORD-HAERING: Preston, Ia., April 23-29.
HALL, DON C.: Stevens Point, Wis., April 25-May 25.
HARPER, GEORGIA: Healdsburg, Cal., April 24-29.
HAYWARD, GRACE: Sioux City, Ia., April 9-May 6.
HERALD SQUARE STOCK: Fort Fairfield, Me., April 24-29, Presque Isle May 1-6, Caribou 8-13.
HEWITT, MORGAN, STOCK (G. Stuart Bradock, mgr.): Monongahela, Pa., April 24-26, Rochester May 1-3, Oil City 4-6.
HOME FOLKS: Chicago, Ill., April 17-29.
HOWARD-DORSET (A. M. Miller, mgr.): Lexington, Ky., April 24-31.
HOYT'S COMEDY (H. G. Allen, mgr.): Dallas, Tex., April 24-29, Fort Worth May 1-6.
HUNT STOCK: Monroe, Mich., April 24-29.
IMPERIAL STOCK (Geo. H. Hamilton, mgr.): San Antonio, Tex., April 10—indefinite.
KARROLL, DOT (J. C. Welsh, mgr.): Yonkers, N. Y., April 24-29.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
KENNEDY, JAMES (O. E. Wee, mgr.): Lebanon, Pa., April 24-29, Paterson, N. J., May 1-6.
KENNEDY PLAYERS (J. R. Shannon, mgr.): Kingston, Can., April 24-29.
KLARK-URBAN (Fred Graham, mgr.): Morristown, Pa., April 24-29, Harrisburg May 1-6.
LONG, FRANK E.: Fort Dodge, Ia., April 24-29.

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LYCEUM COMEDY (Al. S. Evans, mgr.): Freeport, Ill., April 17-22, La Salle 23-30.
LYCEUM STOCK (E. G. Grosjean, mgr.): Coleman, Tex., April 24-29.
McAULIFFE, JERE, STOCK (Harry Katzes, mgr.): Halifax, N. S., April 24-May 6.
McDONALD STOCK (G. W. McDonald, mgr.): Woodward, Okla., April 24-29, Amarillo, Tex., May 1-6.
MARKS BROTHERS (R. W. Marks, mgr.): Sherbrooke, Can., April 24-29, Ottawa May 1-6.
MARKS BROTHERS (Joe Marks, mgr.): Linsay, Can., April 17-22.
MAY, VERNA: Akron, O., April 24-29.
MATHES, CLARA: Vancouver, B. C.—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va., April 24—indefinite.
MYERS, IRENE (Will H. Myers, mgr.): New Bedford, Mass., April 24-29.
MYERS' STOCK (Sim Allen, mgr.): Yonkers, N. Y., April 24-29.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Ft. Wayne, Ind., April 24-29, Jackson, Mich., May 1-7.
MYRKLE-HARDER (W. H. Harder, mgr.): Springfield Mass., April 24-29.
NEWMAN'S ENTERTAINERS: Valley Falls, Kan., April 24-29.
NEW YORK PLAYERS: Richmond, Can., April 24-29, Danville May 1-6.
NORTH BROTHERS' COMEDIANS (R. J. Mack, mgr.): Mason City, Ia., April 24-29, Sioux Falls, S. D., 30-May 7.
OSMAN STOCK (Jno. Osman, mgr.): Charleston, S. C., April 24-29.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Batavia, N. Y., April 24-29, Oswego May 1-6.
PAYTON SISTERS (Dan S. Holt, mgr.): Augusta, Ga., April 24-29, Savannah May 1-6.
PAIGE COMEDY: Corinth, Miss., April 24-29, West Point May 1-3, Columbus 4-6.
PICKERT STOCK: Wilson, N. C., April 24-26, Wilmington 27-29.
RECORD STOCK: Zanesville, O., April 24-27.
ROBER, KATHERINE, STOCK: Westerly, R. I., April 24-29.
RYAN, DANIEL: Albany, N. Y., April 24-29.
SAVOY THEATRE: Brockton, Mass., April 23-29, Taunton 30-May 6.
SHERMAN AND SUMMERS STOCK (Wm. B. Sherman, mgr.): Port Arthur, Can., April 24-30.
TAYLOR

THE RUNAWAYS (Sam S. Shubert, mgr.): Waterbury, Conn., April 25, Meriden 26, New London 27, Norwich 28.
THE SHO-GUN (Henry W. Savage, mgr.): Washington, D. C., April 24-30.
THE SHOW GIRL (Eastern; B. C. Whitney, mgr.): Pittsburgh, Pa., April 24-29.
THE SHOW GIRL (Western; B. C. Whitney, mgr.): Salem, Mass., April 25, Lynn 26, Lawrence 27, Haverhill 28, Woonsocket, R. I., 29.
THE SILVER SLIPPER (John C. Fisher, mgr.): Washington, Pa., April 26, Du Bois 27, Sunbury 28, Shamokin 29.
THE SLEEPING BEAUTY AND THE BEAST: Pittsburgh, Pa., April 24-29.
THE SMILING ISLAND (George W. Lederer, mgr.): Philadelphia, Pa., April 24-May 13.
THE STROLLERS: New York city April 24-29.
THE WIZARD OF OZ: Rochester, N. Y., April 24-26, Erie, Pa., 27, Youngstown, O., 28, Akron 29.
THE YANKEE CONSUL (Henry W. Savage, mgr.): Dubuque, Ia., April 25, Clinton 26, Davenport 27, Cedar Rapids 28, Des Moines 29.
TIVOLI: San Francisco, Cal.—indefinite.
WILLIAMS AND WALKER: Brooklyn, N. Y., April 17-29.
WINSOME WINNIE (Sam S. Shubert, mgr.): Uniontown, Pa., April 25, Greensburg 26, Butler 27, Du Bois 28, Pittsburgh May 1.
WOODLAND (Henry W. Savage, mgr.): Boston, Mass., April 24-May 6.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Tunnelton, W. Va., April 25, Kingwood 26.
DOCKSTADER'S (Chas. D. Wilson, mgr.): Worcester, Mass., April 25, Salem 26, Lynn 27, Lawrence 28, Lowell 29, Haverhill May 1, Portsmouth, N. H., 2, Augusta, Me., 3.
DUMONT'S: Philadelphia, Pa.—indefinite.
FAUST'S (G. D. Cunningham, mgr.): Columbus, O., April 24-26, Crooksville 27, Circleville 28, Dayton 29, Richmond, Ind., May 1.
FIELD'S, AL. G. (Doc. Quigley, mgr.): Hancock, Mich., April 25, Ishpeming 26, Marquette 27, Marinette 28, Oshkosh, Wis., 29, Lafayette, Ind., May 1, Peru 2, Ft. Wayne 3, Richmond 4.
KERSANDS', BILLY (C. J. Smith, mgr.): Chicago, Ill., April 23-29, Toledo, O., 30-May 3, Grand Rapids, Mich., 4-6.
PRIMROSE'S, GEORGE H. (Jas. H. Decker, mgr.): York, Pa., April 25, Harrisburg 26, Altoona 27, Johnstown 28, Uniontown 29, Greensburg May 1, East Liverpool, O., 2, Wheeling, W. Va., 3, Clarksburg 4, Fairmont 5, Cumberland, Md., 6.
SUN'S, GUS, AMERICAN (Fred D. Fowler, mgr.): Mt. Vernon, N. Y., April 25, Elizabeth, N. J., 26, Morristown 27, South Amboy 29, Red Bank May 1, Freehold 2, Heightstown 3, Lakewood 4, Vineland 5.
VOGEL'S, JOHN W.: Portsmouth, O., April 25, Wellston 26, Chillicothe 27, Columbus 28, Newark 29.

VARIETY.

AMERICANS: Buffalo, N. Y., April 24-29.
AUSTRALIANS: Detroit, Mich., April 24-29.
BLUE RIBBON GIRLS: Cleveland, O., April 24-29.
BOHEMIANS: Pittsburgh, Pa., April 24-29.
BON TONS: Philadelphia, Pa., April 24-29.
BOWERY BURLESQUERS: Chicago, Ill., April 23-29.
BRIGADIERS: Milwaukee, Wis., April 23-29.
BRYANT'S, HARRY, EXTRAVAGANZA: Detroit, Mich., April 23-29.
CHERRY BLOSSOMS: Louisville, Ky., April 23-29.
CITY SPORTS: Paterson, N. J., April 24-29.
CRACKERJACKS: Brooklyn, N. Y., April 24-May 6.
DAINTY DUCHESS: Kansas City, Mo., April 23-29.
DEVERE, SAM: Washington, D. C., April 24-29.
FOSTER, FAY: New York city April 24-29.
GAY MASQUERADERS: Albany, N. Y., April 24-26, Troy 27-29.
GAY MORNING GLORIES: Jersey City, N. J., April 24-29.
HIGH ROLLERS: Brooklyn, N. Y., April 17-29.
HILL, ROSE: Newark, N. J., April 24-29.
HUNTLEY ENTERTAINERS: Oconto Falls, Wis., April 24-26, Pestigo 27-29.
IMPERIALS: Philadelphia, Pa., April 27-29.
INNOCENT MAIDS: Altoona, Pa., April 25, 26, Berwick 27, Pittston 28, 29.
IRWIN, FRED: Scranton, Pa., April 24-26, Reading 27-29.
JOLLY GRASS WIDOWS: Indianapolis, Ind., April 27-29.
KENTUCKY BELLES: Providence, R. I., April 24-29.
KNICKERBOCKERS: Toledo, O., April 23-29.
LITTLE EGYPT: Boston, Mass., April 24-29.
LONDON BELLES (Rose Sydell's): New York city April 24-29.
MAJESTICS: Baltimore, Md., April 24-29.
MERRY MAIDENS: New York city April 24-29.
MOONLIGHT MAIDS: St. Paul, Minn., April 23-29.
MORRIS, HARRY: St. Louis, Mo., April 23-29.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Brooklyn, N. Y., April 24-29, Boston, Mass., May 1-6.
ORPHEUM SHOW: New York city April 24-29.
PARISIAN WIDOWS: Reading, Pa., April 24-26, Scranton 27-29.
REEVES, AL.: Albany, N. Y., April 24-26, Troy 27-29.
REILLY AND WOODS: Montreal, Can., April 27-29.
RENTZ-SANTLEY: New York city April 17-29.
RICE AND BARTON: Boston, Mass., April 24-29.
RUNAWAYS: Rochester, N. Y., April 24-29.
THOROUGHBREDS: Cincinnati, O., April 24-29.
TIGER LILLIES: New York city April 24-29.
TRANSATLANTICS: Boston, Mass, April 24-29.
TROCADEROS: Chicago, Ill., April 23-May 6.
UTOPIANS: Minneapolis, Minn., April 23-29.
VANITY FAIR: Springfield, Mass., April 24-26, Worcester 27-29.
WEBER'S ALL-STAR STOCK: Akron, O., April 25, Toledo 26, Columbus 27, Daton 28, Indianapolis, Ind., 29.
WINE, WOMEN AND SONG: Springfield, Mass., April 27-29.
WORLD BEATERS: Toronto, Can., April 24-29.
YORKVILLE VAUDEVILLE: New Canaan, Conn., April 22-25, Somers 26, 27, Stafford Springs 28, 29.

MISCELLANEOUS.

ALVIN'S MOVING PICTURES: Fort Plain, N. Y., April 25, 26.
AUGUSTINE (Chas. Hine, mgr.): Norwood, N. Y., April 24-29, Potsdam May 1-6.
BARNUM AND BAILEY'S CIRCUS: Brooklyn, N. Y., April 24-29.
CANADIAN COLORED CONCERT: Freeland, Pa., April 25, Mauch Chunk 26, Lansford 27.
CANADIAN JUBILEE SINGERS: Camden, N. J., April 29.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): South Bend, Ind., April 25, Battle Creek, Mich., 26, Kalamazoo 27, Grand Rapids 28, Detroit 29, Cleveland, O., 30, Akron, May 1, Wooster 2, Canton 3, New Philadelphia 4, Zanesville 5, Columbus 6.
CRYSTALPLEX (Henry Walsh, mgr.): Dexter, Me., April 24-29, Niles May 1-6.
ELLERY BAND: Terre Haute, Ind., May 24-26, Cincinnati, O., 27-June 23.
FLINTS, THE (H. L. Flint, mgr.): Centralia, Ill., April 24-29, Decatur May 1-6.
FOREPAUGH AND SELLS BROTHERS' CIRCUS: Dayton, O., April 25, Hamilton 26.
GRAY'S CRYSTAL EYE CARNIVAL (C. H. Gray, mgr.): Alburg, Vt., April 24-29, Rouse Point, N. Y., May 1-6.
GREAT FLOTO SHOWS (Frank Tammen, mgr.): Hanford, Cal., April 25, Visalia 26, Fresno 27, Modesto 28, San Jose 29, Oakland May 1, Alameda 2, Berkeley 3, Stockton 4, Vicaville 5, Santa Rosa 6.
HAMMOND, CHARLES L.: Valley Falls, R. I., April 24-29.
HELMS (F. W. Curry, mgr.): Menasha, Wis., April 24, 25, Neenah 26, 27, Hortonville 28, 29.
HEWETT: Dawson, Alas., April 24-May 20.
PAWNEE BILL'S WILD WEST: Carnegie, Pa., April 29.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Gloucester, Mass., April 24-29, Madison, Me., May 1-6.
RINGLING BROTHERS' CIRCUS: Chicago, Ill., April 2-30.
ROBBIN'S, FRANK A., SHOW: Passaic, N. J., April 27, Rutherford 28, Orange 29.
ROBINSON AMUSEMENT: Somerset, Ky., April 24-29.
ROYAL ARTILLERY BAND: Atlantic City, N. J., March 6-May 2.
SHEPARD'S, ARCHIE L., MOVING PICTURES (C. C. Patten, mgr.): Washington, D. C.—indefinite.
SHELBY, JAMES, SHOW: Andalusia, Ala., April 25.
SWALLOW AND MARKLE'S FLOATING PALACE: Brownsville, Pa., April 25, Millsboro 26, Princes Landing 27, Masontown 28, Greensboro 29, Morgantown, W. Va., May 1, 2.
UNITED STATES CARNIVAL: Poplar Bluff, Mo., April 24-29.

(Received too late for classification.)

A LITTLE OUTCAST (E. J. Carpenter's): Winnipeg, Can., April 24, 25, Grafton, N. D., 26, Grand Forks 27, Crookston, Minn., 28 Brainard 29, St. Cloud 30.
A TRIP TO EGYPT: Des Moines, Ia., May 1, Ft. Dodge 2, Mason City 3, Waterloo 4, Muscatine 5, Moline, Ill., 6.
ALL STAR STOCK: Utica, N. Y., April 25 Toledo, O., 26, Columbus 27, Dayton 28, Indianapolis, Ind., 29.
BENNETT MOULTON (W. C. McKay, mgr.): Keene, N. H., April 24-29.
ECKHARD AND HAWKINS' IDEALS: Portland, Ore., April 24-26, Elma, Wash., 27-29, Aberdeen May 1-6.
FAVERSHAM WILLIAM: Buffalo, N. Y., April 24-26, Toronto 27-29.
GEORGE, GRACE (Wm. A. Brady, mgr.): Middletown, Conn., April 26, Bridgeport 27, Wilmington, Del., 29

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VIOLA McVINE.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Newburgh, N. Y., April 28, Catskill 29, Canajoharie May 2, Herkimer 3, Illion 4, St. Johnsville 5, Oneida 6.
HAMMOND, PAULINE (Clifton Whitman, mgr.): Norway, Me., April 24-26, Rochester, N. H., 27-29, Kennebeck, Me., May 1-3.
DIEMER THEATRE STOCK: Springfield, Mo.—indefinite.
MAHARA'S MINSTRELS: Thief River Falls, Minn., April 26, Red Lake Falls 28, Crookston May 1, Neche, N. D., 2, Winnipeg 3, 4, Grand Forks, N. D., 6.
SHEPARD'S, ARCHIE L., MOVING PICTURES (Northern; Geo. F. Hayes, mgr.): Belfast, Me., April 25, Bath 26, 27, Lewiston 28, 29, Rockland May 1, 2.
SI PLUNKARD (W. A. Junker, mgr.): Beardstown, Ill., April 27, Galesburg 28, Canton 29, Peoria 30, Bloomington May 1, Pontiac 2, Streator 3, Ottawa 4, Mendota 5, Kewanee 6, Davenport, Ia., 7.
THE BEGGAR PRINCE (Harry Leaveille, mgr.): Clintonville, Wis., April 25, Wausau 26, Tomahawk 27, Merrill 28, Rhinelander 29.
THE CONVICT'S DAUGHTER: Norfolk, Va., April 23-29.
THE OLD CLOTHES MAN: Kewanee, Ill., April 25, Dwight 26, Lexington 27, Braceville 28, Joliet 29, Racine, Wis., 30, Milwaukee May 1-8.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Angola, Ind., April 28, Albion, Mich., 29, Battle Creek May 2, Charlotte 3.
TENNESSEE WARBLERS: Towler, Ind., April 26, Boswell 27, 28, Attica 29, 30, Otterbein May 1-3, Oxford 4-6.
WALSH, BLANCHE: Schenectady, N. Y., April 25.
WHYTE'S DRAMATIC (Chas. P. Whyte, mgr.): Monroe, La., April 24-29, Vicksburg, Miss., May 1-6.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Parkersburg, W. Va., April 24-26, Ashland, Ky., 27-29, Lexington May 1-6.
WOOD SISTERS (Otto H. Krause, mgr.): Gastonia, N. C., April 24-26, Greenville, S. C., 27-29.

OPEN TIME.

ILLINOIS.—Kewanee—McClure's Opera House, May.
IOWA.—Mason City—Parker Opera House, in May and June.
LOUISIANA.—New Orleans—Grand Opera House, May.
MICHIGAN.—Jackson—Athenaeum, May 11-13, 15-20, 22, 25-27.
MISSOURI.—Louisiana—Parks Theatre, April and May.
NEW YORK.—Albany—Harmanus Bleecker Hall, May 1-4, 6-31.
Glens Falls—Empire Theatre, May 13, 15.
PENNSYLVANIA.—Butler—Majestic Theatre, May 1, 6, 18-20, 22-27, 29, 30.
Monessen—New Theatre, in May.

LETTER LIST.

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Allen, Ethel, Mabel Amber, Florence Ashbrooke, Gertrude Arden, Lottie Alter, Blanche Calwens, Marion Alexander, Mrs. Jack Auslet.

Boyd, Sarah, Ethel Bland, Mrs. Chas. W. Butler, Catherine Brevoort, Dorothy Buscher, Amy Busby, Anna Brandt, Theresa Baldwin, Frankie Bailey, Emmy Barron, Violet Bancroft, Elsie Bernard, Mabelle Bonner, Sylvia Bidwell, Edith Blair, Miss C. Brenneck.

Cookson, Bertie, Effie Crane, Virginia Carter, Emma Curren, Minnie D. Coburn, Isabel Courtney, Bertha Creighton, Louise Collins, Daisy Crawford, Sylvia Can, Flo Cathcart.

Dumas, Gladys, Estelle Davis, Blanche Deyo, Dorine Dymmock, Delia Donald, Anita V. Drown, Mae Drew, Marie F. Dickey, Jessie B. Davis, Le Ora Dean, Daisy Dwyer, Dorothy Daley, Nay N. Drew, Jane Dellis, Bessie H. Dale.

Evens, Olive, Mayme Evans, Mattie Earle, Rose Earle, Maude Eburn.

Fletcher, Marjorie, Bertha L. Ford, Mrs. Chas. E. Fisher, Mrs. Stanly Felch, Ethel Fuller, Margaret Fuller, Hattie Forsythe, Pauline Fielding, Gertrude Fowler, Edythe Forest.

Greyer, Mae, Carolyn Gordon, Helen Goodwin, Grace Griswold, Mrs. Walt. Green, Mrs. F. Gilmore, Lola Gordon, Eleanor Gist, Marie Glimer.

Hall, Ada, Agnes Hendricks, Nellie Hopkins, Pearl Hamilton, Reba Harland, Dora Hastings, Mary Holmes, Dorine Hays, Veinnie Hawkins.

Jackson, Maude, Virginia Jeffries, Miss M. P. Johnson.

Keenan, May, Alga Kilday, Alice Keen, Harriette Kinney, Saloma Kingsley.

Leland, Maggie, Estelle Loomis, Ruth Lloyd, Helen Lansing, Mrs. P. M. Lang, Edna E. Lynes, Edna Leigh, Laura Lanz, Carol Lum, Madge Lessik, Helen Lord, Margaret Little, Margaret Laffey.

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Young, Nellie, Frances Young.

Zipsy, Irene.

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Guest, Fred., Richd. Grandon, Harold Graham, Gilbert Gregory, Thos. Gun, Jas. T. Galloway, E. F. Gilpin, Winfred Goff, Thos. Garrick, Willis Granger, Lawrence Griffith.

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Osler, Adolph P., Philip Ott, W. H. Oviatt, Wm. Owen.

Patter, Elmer E., D. G. Polk, Allan Pearce, E. V. Phelan, Will A. Peters, Jeff Osbourne.

Quirk, Wm. A., Juggling Quinlans.

Robertson, Victor D., Chas. F. Refsnyder, W. H. Raymond, E. H. Reardon, Ellis Rize, A. W. Ross, Dean Raymond, Chas. Briggs, Harry Rabon, Ernest L. Rossi, Edward H. Roach, Walter McRobes, W. Franklin Riley, L. J. Rodriguez.

Sanderson, Carl, Fred Softley, A. R. Sanders, J. L. Saphore, Leroy Sumner, S. S. Simpson, Alex. Spencer, Jno. G. Sparks, H. Reeves Smith, Cyldo C. Shaeffer, Otis Sheridan, Carl Stewart, Otis P. Shive, Geo. Sinclair, W. Soderling, Jno. B. Simpson, Edw. M. Simonds, Francis R. Stewart, Harry Sutherland, Harry Stubbs, J. P. Salisbury, Chauncey L. Southern, C. N. Schaeffer, Will H. Stevens, W. A. Salisbury, Phil Staats, Mart R. Stevens, Jno. P. Slocum, W. Dacre, St. James, Chas. J. Stine.

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Vizzard, Crystal, Harry Van Meter, Alb. Veazie.

Whitfield, Geo., Mack Whiting, E. C. Wagner, W. M. Wadsworth, Wm. Winter, Frank Weed, J. H. Williams, Charlie Wells, Jos. F. Wheelock, Tom Waters, Maurice Wilkerson, Geo. Wharnock, Eugene Wiener, Wm. C. Wood, C. W. Wallace, Edwin Weston, T. O. Woods, Walter Westcott, Jos. Weaver, Ben. F. Walcott, Chas. E. Winston, Edwin Wallace, Chas. Wilson.

Young, Frank, Marshall Young.

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SCENIC ARTIST,

GOODHUE STOCK COMPANY, Louisville, for the Summer.

THANHOUSER STOCK COMPANY, Milwaukee, Next Season.

CORRESPONDENCE.

(Received too late for classification.)

ILLINOIS.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkau, Jr., mgr.): Week 17 dark.—COLISEUM (Fred Wolkau, Jr., mgr.): Week 17 dark.—ITEMS: Madame Jeannette Durno-Collins gave a piano recital at the First Baptist Church 17, assisted by Mrs. Minnie Fish Griffin, soprano, to large audience.—Emil Paur appeared 19 before the Amateur Musical Club in a piano recital, giving the closing artists' recital of this club for the present season.

INDIAN TERRITORY.

MUSKOGEE.—HINTON THEATRE (W. M. Hinton, mgr.): Daisy King and good co. in A Trip to Egypt 19 to packed house, opening the new Hinton Theatre. Despite adverse criticism from local papers, A Trip to Egypt proved entirely satisfactory.

IN OTHER CITIES.

(Received too late for classification.)

TOLEDO.

Joseph Jefferson's Sons appeared in a revival of The Rivals at the Valentine 15 to slim houses. Parsifal drew a capacity house 20. Performance gave good satisfaction. The Lyceum dark until 25.

At Burt's Searchlights [illegible] City, a tale of New York, and [illegible] melodrama class, drew good houses [illegible] cast was capable and the [illegible] well worked out. Uncle Tom's Cabin [illegible] annual 19-19. A fair co. and [illegible]

C. M. EDSON.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

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(BETWEEN BROADWAY AND SIXTH AVENUE.)

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LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

A GOVERNMENT INVESTIGATION?

SPECIAL dispatches from Washington appeared in several prominent newspapers recently—notably in the Pittsburgh *Dispatch* of April 14 and the Baltimore *American* of April 15—indicating that the Federal authorities are considering the advisability of investigating the Theatrical Trust.

"The question has been raised in official circles," said the dispatch in the Baltimore *American*, "whether the Department of Justice should not be called upon to investigate the Theatrical Syndicate, or Trust, just as it has been investigating the Beef and other Trusts."

The dispatch proceeds to say that the Federal authorities have been led to this consideration through the prosecution by Mr. BELASCO. "In this lawsuit," the dispatch continues, "the question has been directly raised as to whether the Theatrical Trust is not exactly on a par with the Beef Trust, and subject to criminal prosecution under the Sherman Anti-Trust law. The charge against the Beef Trust is that the components secure the control of and by secret agreements regulate the price of the commodity, extinguishing competition. Some hold that the drama is a commodity, and in the circumstances can be regarded as such under the law."

This contention as to the drama being a "commodity" is on all fours with the claim that the theatre is a business concern purely and simply, made by the Theatrical Trust itself. Thus in this matter the Trust would meet the Government fairly, unless it should put forward its other claim, that the Trust is "a private business enterprise." Of course the holding that a gang of speculators can seize the theatres of a great country—which have an art, an educational, and more than all a public amusement function, as well as a business side—and administer them for selfish ends and personal profit as "private business," is as absurd as would be a claim by the Beef Trust, after it had cornered all commodities of the sort it deals in and seized all distributive channels, that it is "private business" thus to monopolize the public's food and make the public pay for it as the Trust might please.

The Theatrical Trust, while its operations do not go to the necessaries of life, is a combination as evil, as demoralizing and as wicked as any that has cursed the country. It is indeed time, after the disclosures that have been made of its sinister powers and its grasping operations, for the Federal authorities to step in and fully investigate the Theatrical Trust. The newspapers of the country that have advocated and are advocating this inquiry are now awake to the future possibilities—as they know the present results—of control of the American theatre by a commercial cabal, whose members are in every way unfit to say what the American people shall or shall not have as drama and other entertainment, to say nothing of the blighting effects of such a monopoly, both as to art development—which in other countries is safeguarded and nourished—and the right of every American to do business with his own money and on his own ideas, which right is denied by this peculiar combination.

An investigation of the Theatrical Trust by the Department of Justice would be as legitimate as any other investigation that branch of the Government has begun or contemplates. And now is the time to begin it.

SHIFTING AND EVASION.

SCORES of newspapers throughout the country that have published the proceedings in the BELASCO case have analyzed and commented upon the attitude assumed by one or another of the members of the Theatrical Trust as witnesses.

These persons evidently did not come into court to make clear their association with the case on trial or their connection generally with the theatre—a connection that naturally must be read from the developments of the litigation.

As a rule in the role of witness each one of these persons sought to trim, shift, disguise, mislead, and misrepresent. One of them would take oath one day of an alleged fact, and the next day impeach his own testimony. The whole effort of that side of the case seemed to be directed to covering up matters that apparently would not bear the light of day.

In the pages of detail that have been published throughout the country as to this case the public has read the truth between the lines, even when attempts have been made by witnesses to tell what one newspaper calls "one kind of truth"—*i. e.*, attempts to befog the questions at issue; for instance, by asserting that the Theatrical Trust does not do this thing and that, whereas members of the Trust do this thing and that, and profit by the operations, because the Trust as an entity enables them to operate.

As one newspaper in commenting on this peculiar attitude of the Trust witnesses says, "The firms that compose the Trust are in the theatrical business, but the Trust confines itself strictly to the money making business, except when it gets on the witness stand. Then it goes into the hair-splitting business."

Aside from the shifting, backing, filling, and general evasion of some of the witnesses for the Trust, two things stand out suggestively. One was the alleged superiority to law, order, and legal responsibility displayed for a time—a very short time, to be sure—by the member of the Trust who in this case found himself in the predicament of the bull in an ironmongery, mistaken for a china shop. The other was the assumption—for a brief period—that the court had no right to compel the bringing to the light of books of the Trust that would show certain shady operations of the combination.

These persons are bound to discover, if they already do not suspect, that there are laws in this country that exactly fit their peculiar operations, no matter how long they have been permitted to carry matters with the hand of brutal license.

JEFFERSON.

The death of JOSEPH JEFFERSON—not unexpected, because his career had run more than the allotted span of man's life—removes one of the most remarkable figures of the theatre.

His fame as an actor was international. Here for generations he had been the loved comedian, while his art has a proud place in the records of the British stage, where he was one of the first of American actors to enforce appreciation.

Of a family that has adorned the theatre for generations, JOSEPH JEFFERSON was without doubt the most distinguished actor of his race. In the full record of his professional life that is printed in THE MIRROR this week it will be seen that, notwithstanding the somewhat confined series of mediums that he had employed for many years, he formerly was artistically active and varied his impersonations within the limits of the repertoire that furnished the players of past generations with roles that delighted a public which measured its histrionic entertainers by well-established standards.

In spite of the restricted manifestations of his art that marked the later years of his career, JEFFERSON undoubtedly was to the last the idol of his public; for unquestionably he was a great artist, and the really great are few in any period. His CALEB PLUMMER, his BOB ACRES, and his DR. PANGLOSS will stand as remarkable delineations of quaint and delighting character, while his RIP VAN WINKLE, of which the public never could tire, was a role so supremely his that it should die with him, for no one can be expected after him to give it the breath of life.

Proud as was JEFFERSON'S place on the stage, his private life was one of the most admirable from the domestic viewpoint that the generations he entertained have known; and he also was distinguished for the company he kept among men of affairs, some of the most notable figures of the day delighting in his companionship and being proud to call him friend.

THE MODJESKA BENEFIT.

In answer to a letter sent to Madame Helena Modjeska a few days ago notifying her of the proposed testimonial to be given her at the Metropolitan Opera House on the afternoon of May 2, the committee in charge received, April 21 the following letter from the noted actress.

It is with my heart full of gratitude that I trace these few lines to express how deeply I am touched by the honor of a public testimonial tendered to me by those who have known my work in the past, and who now meet me with such a generous token of their appreciation. There is something more valuable in an actor's life than mere applause or material success; it is the consciousness of having retained a place in the minds and hearts of those whose approval is the real sanction of our worth. This proud satisfaction I have obtained in its fullness on receiving the letter signed by so many honored and distinguished names, and it is with the warmest thanks that I accept the proposed testimonial at the Metropolitan Theatre May 2. It will be one of the great events of my career to take my farewell of the New York public under such high auspices.

The benefit promises to be very successful. The programme will be headed by Madame Modjeska herself, and will also contain numbers by Paderewski, Ada Rehan, Mrs. Patrick Campbell and a score or more of noted musicians and actors.

It is receiving the support of over one hundred such well-known men and women as Grover Cleveland, Richard Watson Gilder, Seth Low, Mark Twain, Maude Adams, Julia Marlowe, John Drew, Daniel Frohman, Brander Matthews and Creighton Webb.

Boxes have been taken by Mrs. Pierpont Morgan, Mrs. W. D. Sloane, Mrs. James Roosevelt, James Hazen Hyde, Miss Calender, Mrs. George Gould, Mr. and Mrs. Henry Hammond, Mrs. John E. Cowdin, Mrs. R. W. de Forest, Andrew Carnegie, Mrs. F. P. Kinnicut, Mr. and Mrs. Edward Wharton and Mr. and Mrs. F. W. Whitridge. All of the parterre and grand tier boxes at the Metropolitan have been sold, and according to the present indications there will be no vacant seats in the house.

All the actors who have ever played under her direction have volunteered enthusiastically to aid Modjeska. One of these was the veteran, Barton Hill, the man who practically made it possible for her to appear in English plays.

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AFTER THE BALL; OR, THE DARK HOUR BEFORE THE DAWN; drama in one act. By Henry Fitch Taylor.

L'AGE D'AIMER. By Pierre Wolff.

BEFORE AND AFTER TAKING; a play in three acts. By Leo Ditrichstein.

BILLING'S DOG. By Fred Palmer Howard.

CAMPAIGN LIES; a comedy in five acts. By Edward S. Van Zile.

CLEOPATRIC. By Sam Morris.

DAVID, KING OF ISRAEL. By Leopold and Morris Berger.

THE DUKE OF MARLEYBONE. By Emanuel Camoin de Bonilla and Hervey White.

THE FISHERMAN'S DAUGHTER. By W. H. Harder.

GAMMON'S HIRED GIRL. By May Henderson Thurston.

HEARTS OF TENNESSEE; a story of yesterday and to-day, in four acts. By Ulric Blair Collins.

THE JEW; a military romance of Jewish life, in four acts. By Phil F. Rogoway.

THE JUVENILE. By Marcus Snyder.

A LAD OF STEEL; a melodrama in four acts. By Kingsley Benedict and Hale Hamilton.

THE LITTLE DAUGHTER; OR TANGLED RELATIONS. By Louis Syberkrop.

A LORD FOR A DAY. By James Victor Wilson.

A MAN TRAP; farce; a continuous performance. By C. M. Hyskell.

MRS. DANE'S DEFENCE; a play, in four acts. By Henry Arthur Jones.

MY MEXICAN SWEETHEART; a playlet. By Fannie Louise Buckingham. Copyrighted by Sallie Wood Pettit.

THE NIGHT OF THE FIGHT. By Joseph A. Mitchell.

NO MOTHER TO GUIDE HER; a melodrama, in four acts. By Lillian Mortimer. Copyrighted by Edward Decker, Jr., and James L. Veronee.

THE ONLY OMAR; musical comedy, in two acts; book and lyrics. By A. N. C. Fowler.

PARTED IN THE BRIDAL HOUR; melodrama, in four acts. By Laura Jean Libbey Stilwell and James R. Garey. A dramatization of "Miss Middleton's Lover; or, Parted on Ther Brital Tour.

PARTS AND COUNTERPARTS; comedy, in three acts. By Henry Fitch Taylor.

THE PUP; one-act farce. By George A. Lemming and John C. Rowe.

THE RECTOR; play, in one act. By Rachel Crothers. Copyrighted by Samuel French.

RED RAVEN SPLIT; a vaudeville cocktail. By William Warren Norton.

REINKA; a play, in a prologue and three acts. By Herbert W. and S. J. Treitel.

THE SAXONS; a drama of Christianity in the North. By Edwin Davies Schoonmaker.

THE SHINER'S GAL. By Clifton M. Steelsmith.

THE SILVER LINING; a playlet, in one act. By William Warren Norton

SOLVING THE RACE PROBLEM. By George Heath.

LES TABLIERS BLANCS. By Louis Bénière.

TAMING A HUSBAND. By Frank J. Gilmore and Olive Le Moyne.

THREE MUSKETEERS. By Sam Morris.

WHAT'S NEXT? a play, in three acts. By Katherine Moller.

THE WHEEL AT THE MAN; OR, A DUAL IDENTITY. By Emile Andrew Huber.

A WOMAN'S LOVE; a romance of the American Revolution, in four acts. By John Ernest McCann.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private address furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of* THE MIRROR *will be forwarded if possible.*]

A. H., Jersey City: The Librarian of Congress at Washington is the surest one to write to ask if any title has ever been copyrighted.

"CONSTANT READER," Waterbury Conn.: Grace Van Studdiford was with the Castle Square Opera Company and she has sung in grand opera.

H. W. F., Pittsburgh: There are a number of small vaudeville theatres in Pennsylvania in which you might secure an opening for your act, and if it proves to be something out of the ordinary, you may be able to book it in the better class of houses. Salaries in vaudeville are so variable that it is impossible to give you an idea of what such an act as yours would be worth.

R. S. M.: Montreal, Can.: The first performance of Camille in this country was given in New York City at the Old Broadway Theatre (Broadway, near Pearl street), December 9, 1853, and the role was then enacted by Jean Davenport, who in private life was Mrs. E. W. Lander, wife of Gen. Frederick West Lander, of the Union forces. Matilda Heron played this character many times—in New Orleans March 24, 1856, afterward starring in various important theatrical centers, at that time including Cincinnati, St. Louis and in New York City at Wallack's (situated at Broadway and Broome street) Jan. 22, 1857, with E. A. Sothern, father of E. H. Sothern, as Armand.

N. M., Los Angeles, Cal.: A list of books on the theatre you ask for would fill this page, but THE MIRROR will try to help you with a few titles of English books. The Memoirs and Biographies of Charlotte Cushman or Clara Morris, Florence, Booth, Mary Anderson, Mrs. Duff, Mrs. Gilbert, Joseph Jefferson, Fechter, Forrest, Garrick, Kean, Kemble, Macready, Matthews, Modjeska, Rachel, Siddons, Vandenhof, Ward, Young, etc., have a personal and popular interest. Goethe's "Wilhelm Meister" treats not only of the stage of his time, but the artistic principles of the art, which are discussed far more thoroughly in Lewes' "Actors and the Art of Acting." The essays of Schiller, Lessing, Scott, Hazlitt, Irving, Jones, Arnold, Coquelin, Birrell, Chaney, Coan, Gosse, Halliday, Woods, Reed should not be missed by the student, who will read all Prof. Brander Matthews has written. Franklin Fyles published a book in 1900 on "The Theatre and Its People," as did P. G. Hubert on "The Stage as a Career." The names of some of the novels which treat of the stage are: "Pendennis," "Peg Woffington," "Strolling Players," "A Set of Rogues," "Love, the Laggard," "The Duke's Servants," "Joan Brotherhood," "The Mummer's Wife," "Pascarel," "Less Black Than We're Painted," "The Small Part Lady," "A Gentleman Player," "A Born Player," "Macleod of Dare," "Beatrice Randolph," Howells' "The Story of a Play," "The Comical Romance," "Captain Fracasse," "Criquette," "The Fisher Lass," etc. No French authors are given, and these are only a few of the elementary books, as your question shows you should begin here. Then you should read William Archer's essays about the theatre, as also Norman Hapgood's fine book of essays on the contemporary stage in America, which no earnest student misses. After this you can feast among the following: Badeau's "Vagabond," Brown's "Synthetic Philosophy of Expression," Clapp's "Record of the Boston Stage," Cook's "Book of the Play," Coquelin's "The Actor and His Art," Diderot's "Paradox of Acting," Delaumosue's "System of Delsarte," Doran's "Their Majesties Servants," Fitzgerald's "Romance of the English Stage," Frobisher's "Acting and Oratory," Hutton's "Henry Irving's Impressions of America (he wrote with Professor Matthews a fascinating book, "Actors of England and the United States"), Smith's "Theatrical Management," Olive Logan's "Before the Footlights," Winslow's "Yesterdays with Actors," Cook's "Art in England" (scene painting). When you have finished reading and studying these others will be mentioned if you wish.

CURRENT AMUSEMENTS.

Week ending April 29.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—8th week—57 to 64 times.
AERIAL GARDENS—Closed.
AMERICAN—A Desperate Chance.
BELASCO—Mrs. Leslie Carter in Adrea—16th week—106 to 112 times.
BERKELEY LYCEUM—Closed.
BIJOU—David Warfield in The Music Master—112 times, plus 16th week—113 to 120 times.
BROADWAY—Closed April 22.
CARNEGIE HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Closed April 8.
COLONIAL MUSIC HALL—Vaudeville.
CRITERION—Annie Russell in Jinny the Carrier—3d week—15 to 21 times.
DALY'S—San Toy—2d week—9 to 16 times.
DEWEY—Tiger Lillies Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Marie Tempest in The Freedom of Suzanne—2d week—6 to 12 times.
FOURTEENTH STREET—Tracked Around the World.
GARDEN—The College Widow—32d week—253 to 260 times.
GARRICK—Arnold Daly in You Never Can Tell—16th week—122 to 129 times.
GOTHAM—Rentz-Santley Burlesquers.
GRAND OPERA HOUSE—Nance O'Neil in Repertoire.
HARLEM OPERA HOUSE—Otis Skinner in The Harvester.
HERALD SQUARE—Ellis Jeffreys in London Assurance—24 times, plus 1 to 8 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—3d week.
HUDSON—The Heir of the Hoorah—3d week—17 to 24 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in Repertoire.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Brue—1st week—1 to 7 times.
LEW FIELDS'—Lew Fields' Stock company in It Happened in Nordland—21st week—148 to 154 times.
LIBERTY—The Education of Mr. Pipp—10th week—65 to 71 times.
LONDON—Merry Maidens Burlesquers.
LYCEUM—Mrs. Leffingwell's Boots—21 times, plus 13th week—99 to 106 times.
LYRIC—Jefferson De Angelis in Fantana—15th week—115 to 123 times.
MADISON SQUARE—The Firm of Cunningham—2d week—8 to 15 times.
MADISON SQUARE GARDEN—Horse Fair and Cowboys' Carnival.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Kellar—3d week.
MANHATTAN—The Proud Laird—1st week—1 to 7 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Ward and Vokes in A Pair of Pinks.
METROPOLITAN OPERA HOUSE—May 2—Modjeska Testimonial.
MINER'S BOWERY—London Belles.
MINER'S EIGHTH AVENUE—Trocadero Burlesquers.
MURRAY HILL—A Friend of the Family.
NEW AMSTERDAM—She Stoops to Conquer—2d week—8 to 14 times.
NEW GRAND—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—Siberia.
NEW YORK—The Prince of Pilsen—4th week—25 to 32 times.
NEW YORK ROOF—Closed.
OLYMPIC—Dave Marion's company.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Frenzied Finance—8 times, plus 3d week—17 to 25 times.
PROCTOR'S FIFTH AVENUE—Dorothy Vernon of Haddon Hall.
PROCTOR'S FIFTY-EIGHTH STREET—The Great Ruby.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Old Heidelberg.
SAVOY—Closed April 8.
THALIA—Hebrew Drama.
THIRD AVENUE—The Peddler.
VICTORIA—Vaudeville.
WALLACK'S—Alice Fischer in The School for Husbands—4th week—25 to 32 times.
WEBER'S MUSIC HALL—Closed March 25.
WEST END—The Strollers.
WINDSOR—Russell Brothers in A Female Detective.
YORKVILLE—Stock company in The Christian.

THE USHER

THE MIRROR on another page this week republishes comments from many prominent newspapers scattered throughout the country on the disclosures as to the workings of the Theatrical Trust made in the Belasco-Brooks Klaw-and-Erlanger case.

The press of the country is at last awake to the full meaning of Trust control of the theatre, not only as to results that long have been known, but as to the inevitable blight that the future must bring if this incubus is permitted indefinitely to oppress and depress the American stage.

It will be seen that the newspapers in their editorial discussion of the matter do not mince words. They speak plainly—some of them bitterly—and many of them demand an investigation of the Trust by the legally constituted authorities at Washington.

This is but the beginning of a crusade that augurs ill for those against whom it is directed. It is legitimate and will not be denied.

♣

Disintegration of the so-called "Managers' Association," made up of managers of Trust theatres and other theatres that affiliate with the Trust in New York city, is under way.

This association as such was discredited in the public mind by its course in the Metcalfe matter, although the charitable did not so greatly blame for this some of its members, who by virtue—if it can be called "virtue"—of their relations with the Mogul of the Trust and his rule-or-ruin associates were powerless either to decline to become members of the association or to refuse to sanction any freak of eccentric fancy or purpose of revenge that the "big ones" might wish to exercise or inflict.

One of the "mutual benefit" purposes of the association—aside from the demonstrated effort to put dramatic critics out of business—related to street and window advertising, and another was to cut down newspaper advertising to the lowest possible limit, probably on the Trust theory that in the course of human events it would not be necessary for theatres to advertise at all; for having cornered the "goods," the Trust would be in a position to let the public buy or not, on mere announcement of the bargain sales, with a thoughtful reservation that the public would have to come up to the box-office anyway, or run counter to human experience and tradition.

It is reported that Senator Reynolds, who is now proprietor of the Garrick Theatre, has defied the association regarding advertising, and if the excuse advanced for him is genuine there are few that will blame him. It seems that after he had entered into possession of the Garrick he discovered that he had not fallen into all the appurtenances thereunto belonging; for a very desirable billboard that long had been considered as Garrick property was found to have been preempted—or squatted upon—by one of the Trust managers, who evidently did not regard the Senator's occupancy of the Garrick as a consummation devoutly to be thankful for. Thereupon the new proprietor of the Garrick began to advertise in ways that must give the members of the association pain, as well as engender in them a desire, if not an intention, to do likewise.

Of course Mr. Hammerstein is no longer a member of the association, he having in recent affairs come to the conclusion that it is not "one for all," but rather "all for one," that one being the Trust itself, which at this writing is perhaps becoming a convert to the belief that misfortunes never travel singly.

♣

A. Hollingsworth sends to THE MIRROR an interesting account of the experience of a young actor who wished to join the Young Men's Christian Association at Pittsburgh, where he was playing. He made a regular application to the association, but was informed that it "declined to take as members gymnasts, professional athletes—and actors."

The claim is said to have been made by the authorities of this particular branch of the Young Men's Christian Association that actors and professional athletes are in the same class. They would permit an actor to attend their teas and frequent their reading rooms, if he should pay for the privilege, but not to use their gymnasium, because they thought the contact of actors with young members of the association while the latter are in "the formative stage of life" might inspire in the young men a desire to visit the theatre, which the association condemned.

This would seem to be a most illiberal stand to take. But it is absolutely local and confined, for actors in other cities are generally welcomed at the Young Men's Christian Association headquarters and permitted, under the restrictions that apply to all members, to use and enjoy the privileges there provided.

It is quite plain that this Pittsburgh branch of a very large and usually very liberal association, formed to promote the good of young men, misunderstands the scope and purposes of its own organization. It is not too much to say that this particular branch stamps itself as absolutely un-Christian and belies its name.

It is also safe to say that the young actors who travel about the country in the pursuit of their profession, and who wish to avail themselves of the advantages and privileges provided for young men by the Young Men's Christian Association, are in all respects as fit to associate with anywhere and in any circumstances as a majority of the young men regularly associated in this organization. As for the fear of the influence of the theatre on the part of the authorities of the Pittsburgh branch of the Young Men's Christian Association, that is too absurd to seriously deal with from the viewpoint of modern life and manhood.

♣

A correspondent sends to THE MIRROR an account of wrongdoing, headed "Another Good Man Gone Wrong," with the remark that "it is too bad he was not an actor, so that church people could condemn the stage."

The culprit in this case is a clergyman—a Baptist preacher—who "has relatives scattered all over northern Kentucky." He had systematically violated the laws against counterfeiting by "raising two dollar bills to tens," and passing the bogus money on his friends and acquaintances, most of whom naturally were without suspicion that it was not a legal tender.

Of course this is but one case of error, but the daily newspapers are sprinkled with the misdoings of clergymen, whereas it is but occasionally that one may read of the actual wickedness of the actor, in spite of the freedom with which the press treats the profession.

In charity it should be remembered, however, that clergymen are but human. There are bad persons in the pulpit, just as there are bad persons on the stage, among lawyers, doctors, merchants, politicians, plumbers, laborers, capitalists, and all through the various divisions of human activity.

SUBSCRIBERS TO THE BUILDING FUND.

Net proceeds from benefit for the building fund of the Actors' Society, held at the Criterion Theatre April 14, were $2,361.37. Personal subscribers were: Frederick Watson, $100; W. J. Butler, $24; Maude Knowlton, Rose Stahl and Henry J. West, $10 each; Harry K. Hamilton and Jane Kennark, $6 each; George Backus, Verner Clarges, Arnold Daly, Drina DeWolf, Frederick Esmelton, George Farren, Bert Flansberg, Hillis O'Kane, J. Francis Kirke, Lily Lorrell, Charles H. Montgomery, Elizabeth Stewart, W. H. Thompson and George H. Trader, $5 each; Emma J. Butler, $4; Lucius Henderson, $3; John Findlay, Jeffrys Lewis, Edgar Norris, Mary Ryan, Winchell Smith, Mabel Taliaferro and Wilmer L. Walters, $2 each; Sheridan Block, Jane Elton, Grace Elwood, Sumner Gard, John Haight, Carlyle Moore, Ethelyn Palmer, Mrs. M. A. Price, Lylene Radcliffe, Maude B. Sinclair, Helen Singer and Dr. Wilkins, $1 each.

BROOKLYN ACADEMY PLANS.

The pamphlet containing instructions for the ten architects chosen to compete in drawing plans for the new Brooklyn Academy of Music were issued April 19, and indicate the kind of building demanded. The designs are to be submitted June 29, and will then be passed upon by a jury. The award will be made Aug. 1. Each of the ten architects is to receive $500. The plans provide for a theatre suitable for grand opera and the drama, and to be used also for political assemblies and mass meetings, with a seating capacity of at least 3,000; a ballroom, concert hall, rooms for the Brooklyn Institute of Arts and Sciences and studios and other rooms for hire if space permits. The entire cost must be kept within $700,000.

ON SHAKESPEARE'S BIRTHDAY.

The Shakespeare Society of New York gave its annual dinner at the Hotel Manhattan, April 23, on the anniversary of Shakespeare's birthday, Dr. Appleton Morgan was the guest of the evening, and received a silver loving cup commemorating his twenty years of service as president. The Rev. Thomas R. Slicer presided. The other speakers were: R. F. Guernsey, Dr. B. Rush Field, of Easton, Pa.; Truman J. Spencer, of Hartford, Conn.; Albert R. Frey, vice-president of the society; Albert Ellery Berg, Captain Frederick R. Drake, of Easton, Pa.; Alexander L. Pach, Finlay Sackett, and William Fearing Gill.

FRAWLEY'S STOCK COMPANY.

T. Daniel Frawley, who is soon to begin a starring tour in Ranson's Folly on the Pacific Coast, has planned to present a company in New York next season under his own management. Mr. Frawley says:

"I have an option on two Broadway theatres. I am not going to star myself, nor will I star for any other actor. I am going to exploit the authors of the plays to be presented by my company. If any of the plays to be produced have no acceptable part for myself I will remain out of the cast.

"I hope to surround myself with a company of clever people and give each member a financial interest in the project."

PROGRESSIVE STAGE SOCIETY'S PLANS.

Efforts are being made to enlarge the scope of the Progressive Stage Society, and the organization has secured the Berkeley Lyceum for a series of performances. For the matinees of Ibsen's The Master Builder, to be given on May 2 and 4, the management announces the engagement of Eva Bruna, who will be seen as Hilda Wangel. J. H. Greene will appear in the title-role. The plans of the society also include a series of open air performances during the Summer.

TESS AS GRAND OPERA.

Elliot Schenck, a young Brooklyn composer, has the honor of being the only American recently that will have a grand opera accepted and produced. It will be done by the Savage Grand Opera company in the Autumn and is founded on Hardy's romance, "Tess of the D'Urbervilles.

Coming! Vaudeville.—First time in America, Millie Blanchard and company in Zelda.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The Boston Chapter of the Alliance gave a reception Monday, April 17, at the Parish Rooms of St. Paul's Episcopal Church before a large assembly of members and guests. Leila Simmon gave dramatic readings from the Bible, including the Burial of Moses, the Story of Ruth, the Child Samuel in the Temple, and the Raising of Lazarus. In all of these selections Miss Simmon's portrayal of the human life of the patriarchs was vivid, reverent and effective. The several studies were especially arranged for her by Florence Eaton, a graduate of Smith College. The musical programme comprised Mendelssohn's "Consolation," rendered by Miss Bowers, and a violin solo, "Andante Religioso," by Margaret Pierson. Miss Bowers and Miss Macey were in charge of the tea table, which was appropriately decorated with roses and smilax.

Bishop Jaggar will be the preacher at the service under the auspices of the Boston Chapter to be held at Trinity Church, Sunday afternoon, April 30. In aid of the Chapter's funds a May Day sale will be held at the Alliance rooms, 15 Beacon Street, on May 1. The Boston Chapter will be represented by a full delegation at the annual convention, May 31.

Resolutions in tribute to a member, the late Joseph Jefferson, will be presented at the next meeting of the National Council of the Alliance. Mr. Jefferson was from the first an earnest friend and supporter of the Alliance, often an enthusiastic public speaker in its interest, and always ready to promote its good work by every means in his power.

In the interests of the Brooklyn Chapter of the Alliance an attractive entertainment will is given in Memorial Hall, Schermerhorn Street, May 13. A programme of minstrelsy will be given under the title of The Belles of Blackville, in which many well-known members of the Chapter will display their talent. For part second, an excellent succession of vaudeville selections is promised.

The committee in charge of the euchre party, appointed for the afternoon of May 1 at the Hotel Vendome, have their arrangements practically completed. Friends desiring to offer prizes for this entertainment should send the same to the Alliance rooms before noon on Monday.

An Easter Tea will be given at the headquarters next Thursday afternoon. Jennie C. Wilder will be hostess, assisted by Mrs. Harry Leighton, Mrs. Ida H. Irvin, Irene Langford, M. L. Ewen, and Florence B. Varian. There will be songs by Bessie Graham. B. Russell Throckmorton will give a reading, with Mary Hawes Moody at the piano.

The Rev. Walter E. Bentley will produce As You Like It this Tuesday evening and to-morrow evening in Ascension Hall, which is connected with his parish church in the Greenpoint section of Brooklyn. The hall is three blocks from the East Twenty-third Street Ferry, and the effort is designed to use the theatre as an adjunct to religious work. Mr. Bentley's experience in the Alliance assures him that the time is ripe for the church to take a practical hand in dramatic affairs, and he is fully convinced that the stage is one of the greatest educational influences in society. The cast of As You Like It will include members of the New York and Brooklyn Chapters of the Alliance.

TO ERECT A STATUE OF MRS. GILBERT.

Prominent New York people hope to erect a life-size statue in marble of the late Mrs. G. H. Gilbert. With the plan to place a statue of her in one of the public parks an organization known as the Mrs. Gilbert Memorial Association has been formed, and the list of directors is made up of some of the best known men and women in New York. These include J. Pierpont Morgan, Andrew Carnegie, John D. Archibold, R. Fulton Cutting, Bishop Henry C. Potter, the Rev. Lyman Abbott, Everett P. Wheeler, Gen. Stewart L. Woodford, Woodbury G. Langdon, W. Bourke Cochran, William F. Havemeyer, the Rev. George C. Houghton and Mrs. Cornelius N. Bliss, Mrs. George G. Haven, Mrs. Abram S. Hewitt, Mrs. Douglas Robinson, Mrs. Daniel Butterfield, Mrs. George B. De Forest and many others.

Thomas W. Pittman has been chosen president of the association, while Frank Tilford is treasurer.

The statue, which is to be the work of Mrs. E. St. John Mathews, will show the late Mrs. Gilbert in the character of Granny, in the play of that name, which she was playing at the time of her death. Mrs. Mathews hopes to have the statue completed within a year, and when it is unveiled the event will be commemorated by a remarkable gathering of the friends of the actress.

It has also been suggested that the statue be placed in the grounds of the Actors' Home, at Stapleton, Staten Island, where it is proposed ultimately to erect other statues of famous people of the stage who have passed away.

W. N. Lawrence has offered the Madison Square Theatre for a matinee performance of Ibsen's The Master Builder, which will be given May 4, the proceeds going to the memorial fund. Some of the players who will be seen in the cast include Tyrone Power, Mrs. Ida Jeffreys-Goodfriend, Amy Ricard and Douglass Wood. Fred Thompson, of the Blanche Bates company, will direct the rehearsals and play one of the parts. S. Goodfriend has volunteered his services for the press work and managerial details.

NOTES FROM MOUNT CLEMENS.

The beautiful Spring weather and the closing of many companies have sent quite a number of theatrical people here within the past few days, and the Cameron Cottage looks as if it would play to S. R. O. for the coming Summer. Joseph Jefferson, Jr., and wife were here at the Colonial for a few days. The other notables are Mildred St. Pierre, Walter Walker, Frances Lyncoln, J. C. Smith, the monologist, and Dixon, Burt and Leon. Stella Grover and Jack Northwood are here, but our city is so large I have not met them yet. Dave Lewis and wife have left for Chicago. Will H. Fields is here for rest after a hard season with Why Women Sin. Victor Lambert, James Goodwin, L. A. Edwards, Lou E. Miller, John E. McDonough, F. W. Hatch, Leo Du Mont, C. H. Mapes, Grace Hays, Carrie Weller, Emilie Woodward, Nellie Wood, Merle H. Norton, Charles Brewer, James Welty, Ford Paul and several others are here at this writing. Fred Raymond's Old Arkansaw company played here April 19 to a big house and without lights from the electric company, on account of a breakdown at the plant. The lights went out just before the rise of the curtain and after a wait of fifty minutes the performance was started with nothing but several candles as footlights. The audience took it as a joke and lit matches during the performance. I have taken the management of the Clementine bathhouse here and expect to retire from the amusement world, so if any players coming here for health or pleasure will notify me I am in a position to fix them at professional rates in any of the best hotels or boarding houses. I will put myself out of the way to do a favor for Elks, members of the Actors' Fund or Actors' Society. CHARLES W. YOUNG.

LONDON ACTORS' UNION TAKES A STAND.

The new Actors' Union of England, at its first meeting held last week, passed a resolution forbidding any member to appear hereafter at any of the bazaars and charity socials that occur with such great frequency in London and other English cities, without charging a substantial fee that will be added to the fund of the union, which does not propose to raise money by subscriptions. Performers have been imposed upon in England in the past, but now that they have the union behind them, they can defy even dowager duchesses who may wish to enlist their services for "sweet charity."

PERSONAL

Photo by D'Rosset, Pittsburgh.

RUSSELL.—Marie Booth Russell, the above likeness of whom is from a recent photograph, and who has been the leading female support of Robert Mantell the past season, will appear for several weeks with Mr. Mantell at Hyde and Behman's Theatre, Chicago, beginning this week.

MILLWARD.—Jessie Millward has obtained the English rights of Stanislaus Stange's The School for Husbands, now being played by Alice Fisher. Miss Millward, who sailed for England a few days ago, will play in the comedy in London, assisted by the author.

MACK.—Andrew Mack, who is to play for twenty-three weeks in Australia, began his engagement in Melbourne April 15, successfully.

STODDART.—J. H. Stoddart, who was stricken with nervous prostration in Galt, Ont., and who it was feared would die, is steadily improving, and will be removed to his home in New Jersey in about a week.

SEYMOUR.—Willliam Seymour sailed for England last Saturday.

THOMPSON.—Frederic W. Thompson, managing director of the New York Hippodrome, who has been resting at his home in West Baden, Ind., for a week, returned to New York April 21.

HOLLAND.—E. M. Holland sailed for Europe April 21 on the *Cedric* to join his family, which has been abroad for a month. He will return to New York in September to resume his tour with Kyrle Bellew in Raffles.

RUSSELL.—Annie Russell, now appearing at the Criterion Theatre in Israel Zangwill's Jinny, the Carrier, will close her New York engagement next Saturday night.

NEILSON.—Carlotta Neilson, who retired from William Faversham's company in Letty, will shortly sail for Europe to pass the greater portion of the Summer.

HAWTREY.—Charles Hawtrey, at the Criterion Theatre on the afternoon of May 1, will act a new play, The Splendid Life, written by his brother, George P. Hawtrey, for the benefit of the Actors' Fund.

POTTER.—It is rumored that Mrs. James Brown Potter may come to America before long to appear in vaudeville. She has received several tempting offers, and the failures she has met with in London may cause her to accept one of them.

ADE.—George Ade, after a short visit to the Orient, returned to San Francisco on the *Korea* April 20. He is under contract to write two comedies this Summer, but says he will do no more in the way of comic opera, as he finds work like The County Chairman less exacting and more satisfactory. He will return East after a brief stay in California.

REYNOLDS.—William H. Reynolds, the well-known politician and builder, of Brooklyn, who took over the lease of the Garrick Theatre, New York, a few days ago, is said to be considering the erection of a new theatre in the neighborhood of Fifth Avenue and Ninth Street, Brooklyn.

BATEMAN.—Victory Bateman, who was severely burned a few weeks ago, and whose life was despaired of, is recovering slowly at the home of a friend, 2231 Franklin Avenue, St. Louis. An actor who recently visited Miss Bateman states that she would be delighted to hear from any of her old friends, as she feels that letters will help to cheer her during her convalescence.

TYLER—PLUNKETT.—George Tyler and Joseph Plunkett, of Liebler and Company, will sail Thursday on the *Deutschland* and join Joseph Brooks for an automobile trip to Sweden and Norway.

McCOY.—The Bessie McCoy who is attracting considerable attention at the Hippodrome is one of the clever McCoy Sisters. Nellie McCoy, the other sister, appeared recently with Lillian Russell in Lady Teazle.

TABLEAUX TO AID THE JAPS.

An entertainment of an unusual character is to be given on May 12 at the Belasco Theatre for the benefit of the widows and orphans of Japanese soldiers and sailors. Mrs. Hugh Fraser, sister of F. Marion Crawford, with the aid of prominent Japanese, will present a series of *tableaux vivants* representing a romantic legend of old Japan.

Ada Boothe, character and dialectician. At liberty. Sherman Heights, N. Y.

TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske's Triumph—Viola Allen and Lillian Russell Successes—Much News.

(Special to The Mirror.)

CHICAGO, April 24.

The bills this week: Grand Opera House, Mrs. Fiske in Leah Kleschna; Studebaker, Girl and Bandit; Garrick, Lillian Russell in Lady Teazle; Powers', Ethel Barrymore in Sunday; Illinois, Viola Allen in The Winter's Tale; Great Northern, Quincy Adams Sawyer; McVicker's, Home Folks; La Salle, Isle of Bong Bong; Bush Temple, Uncle Tom's Cabin; Hyde and Behman's, Robert Mantell in Richard III; People's, Orphan and The Heiress; New Marlowe, stock in Under Two Flags; Howard's, Signal of Liberty; Columbus, Kersands' Minstrels; Academy, Searchlights of a Great City; Alhambra, Yon Yonson; Bijou, James Boys in Missouri; Criterion, Fast Life in New York; Thirty-first Street, May Hosmer and stock.

Mrs. Fiske opened her Chicago engagement at the Grand last Monday in her New York success of the season, Leah Kleschna, before an unusually notable audience that filled the theatre. The Cabinet of President Roosevelt was represented by Paul Morton, Secretary of the Navy, and many other distinguished Chicagoans were present. Mrs. Fiske and her now famous Manhattan company were as completely successful as in New York in arousing the admiration of the audience, and the columns of unqualified praise in the morning showed that both the play and the company had impressed their greatness on the critics. Mrs. Fiske has had to respond to numerous curtain calls at all performances, and particular admiration has been bestowed by the press on her lifelike presentment of the girl thief, Leah. The *ensemble* acting of the principals of her company was a revelation that all the writers were moved to mention especially. It is admitted that no group of actors ever more completely gripped and held a Chicago audience. The most exacting and dissecting critique, whose writer seemed to be looking for a vulnerable spot, had in honesty to say that the acting of the principals was virtually flawless. The members of the company, besides Mrs. Fiske, included in this estimate, which is the last word that can be said in praise of any actor's achievement, are John Mason as Sylvaine, Charles Cartwright as Kleschna, William B. Mack as Schram and George Arliss as Raoul Berton. Mary Maddern's Charlotte, Fernanda Eliscu's Sophie and Frank Eastwood's Herr Linden all seemed unusually excellent. The marked dramatic skill shown in the unfolding of this story of a thief reclaimed has been generally noted and critics have agreed that the play is admirably well written. It is also finely staged, and when the curtain went up on the beautiful last act the audience was moved to an outburst of applause. Mrs. Fiske is still playing Leah this, her second, week, to fine business and will remain another week.

Albert Chevalier's claim to a prior right to the title The Land of Nod is not going to interfere at all with the progress of preparations for the production of the extravaganza at the Chicago Opera House. Lyman Glover says the Government has issued copyrights both to Chevalier and the owners of the extravaganza to be produced here, and "there you are." I understand, however, that the Chicago Opera House management has a lawyer looking up the case in Washington, and that if it appears that Chevalier has the ghost of a chance to maintain his prior right to the title the name of the extravaganza will be changed. It is understood here that Mr. Chevalier's Land of Nod is a musical comedy which he uses as a vehicle for his specialties, and that it has been played in the English provinces, but not in London. Mr. Chevalier is now in this country.

An item saying that William Norris had declined the leading comedy part in The Land of Nod on account of three matinees a week is not substantiated at the Chicago Opera House. While no contract has been made with Mr. Norris his letter of acceptance has been received.

Look out for a rate war next Summer among musical comedy and extravaganza houses downtown. A slash in prices by a certain house will mean a slash by another, and so on.

A great benefit for the Actors' Fund will be given at the auditorium next Friday afternoon, with Mrs. Fiske heading the list on the irresistible programme. Ethel Barrymore will be seen in Carrots, Viola Allen and company in the captivating woodland dance scene from The Winter's Tale, Lillian Russell will sing, the Home Folks company will give an act, and three will be other contributions from the attractions in town, including Robert Mantell, Mabel Hite, Walter Jones, Al. Shean, J. C. Miron and Viola Gillette. The Chicago Theatre Managers' Association is in charge of the benefit.

Faith Howard has returned to the stock company at Howard's Theatre. Other members include Frederic Bernard, Lillian Coleman and Walter Newman.

Viola Allen's Hermione in The Winter's Tale, at the Illinois, acted as a foil to her Perdita, intensifying the interest and delight in this most natural and charming impersonation. The attention to her Hermione was respectful, with some applause. The appreciation of her Perdita was as immediate as it was spontaneous. The applause was so emphatic that Miss Allen repeated her dance with Florizel. With fascinating good will she gave a second repetition. The entire scene was a masterpiece of acting, stage management, and the modern art of stage setting, with scenery so good that, as in this instance, it gets applause for itself before anybody appears. The support given by James Young as Florizel well deserved the praise it received. Like Miss Allen's Perdita, it had the convincing touch of nature, which only talent and skill of a high order can give to such a role. Henry Jewet's Leontes was strong, but his generally excellent denotement was often made ineffectual with lack of that impressive pause and distinctness in reading which have such a telling effect in Shakespeare. Polixienes, by Boyd Putnam, was sometimes well delivered, but he, too, often failed to drive home his speeches with clearness and adequacy. In such gratifying contrast to these faults of enunciation were the speeches of Zeffie Tilbury as Paulina, that she actually got applause for it, though the sense and sincerity of her reading had something to do with her success. Leopold Lane's Rogero was an excellent bit. Frank Currier did Atolycus fairly well, and C. Leslie Allen was a good old shepherd.

Lillian Russell and Lady Teazle have placed that magic little word, "hit," desideratum of managers and actors, to their credit in Chicago. Sam S. Shubert is to be congratulated for placing before the public an entertainment of such thorough excellence, so genuinely worth commending. The tone is high, story clear, the comedy of the best, the music and the cast good, the staging handsomely and gracefully accomplished. There is still no face like Miss Russell's, and her singing and acting as Lady Teazle are winning especial praise in Chicago. Van Rensselaer Wheeler as Charles Surface, Carrie Reynolds as Maria, Walter Craven as Sir Oliver, W. T. Carleton as Sir Peter, and Lucille Saunders as Lady Sneerwell are especially prominent in the support, and have received especial mention in the reviews. John Dunsmure's voice as Snake, is very satisfying, but he should give more animation to the role. The favorite numbers here are "High Society," sung by Miss Saunders; "Charity" and "Wherefore and Why," by Miss Russell; "Grandmama Days," by Miss Reynolds; "Power of the Press," by Dunsmure; "Dainty Little Milliner, by Carleton, Harold Blake, and Miss Russell; "The Auction," by Mr. Wheeler. Business has been large all week.

Al. Filson says he has retired for the present from the stage, and will devote himself to a business enterprise connected with the mining of copper.

The Errand Boy pleased fair houses at the Great Northern last week. Billy B. Van was on pretty good terms with the audience most of the time, and several of the musical numbers were encored. Clem Bevins' burlesque country sheriff was a laugh maker, and Rose Beaumont as Gloriana had to repeat several of her songs. Edith Hart was a bright and lively Sally. Sam Marion, who produced the Errand Boy, has provided some good chorus numbers. The battle of the daisies is unusually pretty and effective.

Creatore conducted and acted his part with the usual explosions of applause from the audience at the Auditorium last week, and amplified his published programme with many encore extras. His soloists seemed to please particularly well, Signor Sodero fairly capturing the crowd with his harp Sunday night. The Gioconda selection, the finale of Act III, was emphatically a hit.

The New Marlowe opened as a stock theatre this week under the management of Morris and Marvin, with Under Two Flags as the first bill. The company includes Louise Dunbar, leading woman; Avis Lobdell, Clara Summers, Willis Hall, Wilson Reynolds, J. P. Rutledge, Charles Terriss, Henry Buchanan, Louis Friel, and Sam Morris. Miss Dunbar has been leading woman of Rags to Riches, and Miss Lobdell has been in The Old Cross Roads company.

Charles Holden is in the city engaging his stock for the Spring season at English's, Indianapolis, where he will be this Spring instead of at the Park. The company so far includes Dolly Davis, Cecil Owen, Bernice Howard, Jack White, and John Preston.

Manager Will Block, of Kafoozelum, which will be produced at Hyde and Behman's May 14, has engaged W. H. Clark, John Park, Clayton Kennedy, Louis Kelso, Margaret McDonald, Mayme Kelso, Nora and Bertha Blake, Helen Cueston, and Florence Townsend for the company. The first rehearsals of the principals were held last week.

A telegram was received last Sunday morning by Mabel Montgomery, leading woman of the Players at the Bush Temple, informing her of the death of her mother in New York. Rather than disappoint the two last audiences of The Christian, which were capacity, the house having been sold out in advance for the afternoon and evening, Miss Montgomery appeared as Glory Quayle afternoon and evening, doing remarkably well under the circumstances. She left for the East at once after the final performance of The Christian, Sunday night, the new bill commencing Mondays at this theatre.

Fred S. Phinney, the young Chicagoan who is interested in the management of the Duss Band tour this Spring, which begins at Louisville May 11, has gone South in the interest of the organization.

Emil Ankermiller, ahead of N. C. Goodwin and his private car, was in the city calling on friends last week, en route from Grand Rapids to Minneapolis, which was Mr. Goodwin's round-the-lake jump yesterday, to open in Minneapolis to-night. Mr. Ankermiller likes to receive letters from his young son, but the last note, written with a hunk of coal on the glassy bosom of a clean white shirt, sent from the East, tickled the doting parent almost to death.

George L. Smith was here ahead of John Quincy Adams Sawyer at the Great Northern in all its original excellence, and he confessed that he hardly knows the city, it has been so long since he was here. He remembered that Robert McWade opened the Academy with Rip Van Winkle just after the fire (of '71), and he was sure that James O'Neill played at Hooley's recently in Deadheart. He says there was a vacant lot full of rubbish in the centre of the city where a big city hall was to be built, and he was sure that Hooley's was opposite one side of this lot. Mr. Smith has been booked for a permanent engagement as an honorary member of the Ancient History Club, though he has since confessed he was here in 1893 ahead of James O'Neill. That "new" city hall has been the city's celebrated ruin these many years.

George Berry, after several months as stage director of the People's, has gone to Minneapolis to fill the same position for Dick Ferris at the Lyceum. Earl Stirling succeeded Mr. Berry at the People's.

E. R. Mackey, after making an excellent record as manager of the La Salle, resigned last week, and Walter De Witt, who has been treasurer, has been promoted to the place. Last week, by a dint of hard work, he was virtually filling his old and his new positions successfully.

James Marlowe, one of the most popular members of the La Salle stock and one of the oldest in service there, left the company April 15.

The National Printing Company, whence come some of the handsomest show bills revealed to the public, has transferred Thomas Hanks to the desk in the offices in the *Tribune* Building reserved for the secretary of the company. Manager Fred Eberts, of the Great Northern, and other friends sent Mr. Hanks flowers, etc. W. E. Franklin, representing the Wallace shows, will occupy Mr. Hanks' old space in the National offices.

Rowland and Clifford sent out a Niagara Falls company last week for a Spring tour.

Uncle Tom drew fairly well at the People's last week. Joseph O'Meara was good as Tom and Coral Armin was an acceptable Topsy. The plantation dancing specialties aroused much applause.

Hart Conway, of the Chicago Musical College School of Acting, is going to favor Chicago with another production *de luxe* at the Studebaker. Some time in May pupils and graduates of his school will appear under his direction in the masterpiece of the Spanish playwright, José Eschegeray, The Great Galeoto. The cast will include Franklin P. Bendtsen and Vivian Rector, the clever Chicago girl whose Pippa in Browning's Pippa Passes, Mr. Conway's biggest hit up to date, was one of the main factors of its success. John O'Brien, of the Pippa cast, also will be in the Spanish play. Violet McNaughton will have a responsible part.

Lillian Russell wavered about playing yesterday (Sunday) in the midst of her fortnight at the Garrick and at one time it seemed as if she would. Then she said: "Oh, I can't play on Easter Sunday." And so she didn't.

Madame Schumann-Heink follows Viola Allen at the Illinois and then the Joseph Weber stock for two weeks. The present plans are to have Little Johnny Jones follow Weber as the summer attraction, and not close the house.

A. Toxen Worm is due here this week ahead of Ellis Jeffreys.

Charles Bradford, the author of a number of fish classics, was in town only a short time, but succeeded in making a reputation as a humorist.

William Owen starts a Spring tour in Othello at Aurora to-day, with J. W. McConnell and Camillo Reynolds in the company.

William Kilroy and May Britton started a Spring tour of An Aristocratic Tramp at Aurora yesterday, with Albert Taylor as leading man and Harry Cumming, E. F. Rose, Sara Treadwell, Hancha Brischoff and Frank McCoy in the company.

Piff, Paff, Pouf is to be at the Garrick four weeks, following Lillian Russell, and may remain until The Woggle Bug is ready.

George Alison, the handsome leading man of the Players at the Bush Temple Theatre, has been re-engaged for next season, a fact that undoubtedly will give especial pleasure to the fair matinee patrons of the Bush Temple. They must have somebody to weave romances about and the manly figure of the tall and amiable leading man makes it easy to dream him into an ideal hero.

Gertrude Rivers, whose personal charm and talent have made her an ever welcome figure on the stage at the Bush Temple, has been re-engaged for next season; also William Evarts, Kate Blanke and others of the old favorites. It is expected in fact that there will be few changes in the company for next season.

Romeo and Juliet will be sung at the Auditorium Tuesday evening, April 25, by pupils of the Chicago Musical College School of Opera.

Mrs. Fiske had a fine matinee Saturday in spite of the close of Holy Week, and the advance sale continues excellent this week.

A Milo Bennett has organized a stock company for Hallo and Vanstrom, two gentlemen from Minneapolis, at the Lafayette Theatre in Detroit, opening April 30 in Gabriel Pollock and Stanley Wood's adaptation of Ivan the Terrible. The company includes Julia Stewart, Frederick Van Rensselaer, Lawrence Dunbar, George Fox, Seth Cable Halsey, Rose Evans, Edith Forrest, Anna Bates, May Stockton, Orrin T. Burke, Dewitt Jennings. Miss Evans was the leading woman of For Mother's Sake last season.

A stock company for the Imperial Theatre at St. Louis is being organized here by Milo Bennet.

There is an unusually brisk demand for actors in Chicago just now, due somewhat to the organization of Summer stocks.

Manager Conried, of the Metropolitan Grand Opera company, has sent a loving cup to Manager Milward Adams, of the Auditorium, as a souvenir of the $80,000 record week of grand opera here last March.

Richard Bernard, brother of Sam, is to be the leading comedian of All 'Round Chicago, at McVicker's, and the company is due to-day.

Lyster Chambers succeeds Charles Balsar in the Players at the Bush Temple.

Frederick de Belleville, Frazier Coulter, Frederick Tidan, Sylvia Lynden, and Winnifred Siegrist will be in Amelia Bingham's Mlle. Marni company, due May 1.

The Swedish Dramatic company gave The Jolly Lover at the Illinois last night.

The second production of Thelma at the Bush, and its third week at that theatre this season, was a success. Manager Elizabeth Shober reports a very large business.

Mrs. Wiggs returns to the Grand May 7.

Zaza will be played by the Players at the Bush Temple next week. Dustin Farnum and Frank Campeau return with The Virginian at the Studebaker. Helen Holmes will play Molly Wood.

Dora Thorne will be at the Columbus week of April 30.

Jule Walters is going into vaudeville with his wife, as Mr. and Mrs. Jule Walters. They will have a dramatic sketch.

Manager Milward Adams, of the Auditorium, has been decorated by King Leopold of Belgium with the Order of Leopold.

The Illinois, Powers', Grand, and Garrick were dark last night, Easter Sunday.

Robert Mantell opened with a full house last night in Richard III at Hyde and Behman's.

Quincy Adams Sawyer opened for a fortnight's engagement at the Great Northern last night to a capacity house.

William Kilroy will have The Cowboy Girl, a musical melodrama, on the road next season.

'Way Down East and For Her Sake were lying off in Chicago last week.

Walter Damrosch is coming to Chicago to fill a suburban park engagement some time in April. He will conduct the orchestra at Ravinia Park, in the midst of the fashionable Summer colony on the north shore, for five weeks, beginning May 22. In the Ravinia Park Theatre, which J. J. Murdock has supplied with vaudeville bookings for the Summer season, Jessie Bartlett Davis and Marguerite Sylva will be heard.

A brilliant actor, I am told, hurried into the Studebaker office on a Saturday and called up "Miss C. Lyon, North 1101." In a moment he got the reply: "She is out in the lake bathing; she always takes a bath once a year, on the first of April." It was the first of April and he had called up Lincoln Park. The other trap that day was "call up —— Canal and ask for 'Mr. Kerr'" while the dogs were barking, the place being the dog pound. Will all those bitten please send in their names for the roll of honor?

Children of the Home Folks company gave The Stolen Child at a real professional matinee at McVicker's last Friday. There was much applause and an insistent demand for the author, Gertrude Robinson.

OTIS L. COLBURN.

BOSTON.

Easter Week Attractions at the Hub—Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, April 24.

Music seems to have the call on the changes of bill at Boston theatres to-night, for the newcomers are nearly all of a musical nature.

Little Johnny Jones, with George M. Cohan in the lead, is the Easter attraction at the Hollis. Originally this was booked at the Park, where the Four Cohans used to play, but when its big hit was scored in New York the transfer of engagement was arranged.

Woodland scored such an enormous hit at its all Summer run last year that it went without saying that the Tremont would be filled to-night for the return. Cheridah Simpson is missing from her old place as the Prince, but Ida Brooks Hunt, Emma Carus, Ida Muller, Helen Hale, Harry Bulger, Frank Doane, and Stanley Forde are still in their places.

Florodora seems to hold its own in Boston for the business that attended the revival at the Majestic to-night was fully as big in every respect as that which prevailed at the Colonial when the piece was new here.

The chief dramatic novelty in town was at the Castle Square, where Mary of Magdala was given by the stock company. It was the first time that this piece had ever been given here by any one but Mrs. Fiske, and it was a daring attempt on the part of Lillian Kemble to follow the famous actress who had made the character so powerfully impressive, and whose impersonation had established the play as individually her own. Miss Kemble had given the part much study, it was evident, and her appearance was one of the most interesting that she has yet given at this house.

Rip Van Winkle, in which Thomas Jefferson was to have appeared at the Boston, is canceled owing to the death of Joseph Jefferson.

A Prisoner of War at the Grand Opera House this week is the first play connected with the Russo-Japanese war to reach the local stage, and it had all the more interest as a result. It was one of Theodore Kremer's melodramas in his well-known style, and it was presented by an effective company with Marie Falls, a Boston girl, in the leading character.

The Bowdoin Square Stock company also has a novelty this week in the presentation for the first time on any stage of Country Lanes and City Pavements, a melodrama in four acts by George W. Heath. The play has its scenes laid in western Massachusetts and New York city, and deals with the fate of two country girls, twins, who go to the city and meet temptation. One meets with dishonor and disgrace, and the other, following the same path, is about to meet destruction when rescued by a reporter. Charlotte Hunt shows her versatility by playing the twins, and Charles Miller is the reporter.

Arizona has not been seen here in some time, and consequently it is sure of a big week at the Globe, where it is the last regular attraction of the present season. It will be followed on May 1 by The Seminary Girl, which will play a Summer engagement with a company organized by Melville B. Raymond and including Ruth Peebles and Junie McCree.

Robert Edeson and Strongheart have attained a new lease of life at the Park with the coming of Easter, and the audiences have increased in size, although business has been good all the time notwithstanding the normal depression due to Lent. Mr. Edeson has under consideration a scheme to give a special matinee of three one-act plays, following in the footsteps of Wright Lorimer in that respect.

Humpty Dumpty continues at the Colonial. An odd accident took place on Saturday, when Nellie Capron, a dancer, broke a heel of her slipper and plunged headlong into the orchestra. The musicians and the play went on as if nothing had happened, while the young woman was taken beneath the stage and a doctor called, who superintended her being taken home. She was not seriously injured.

Lily Carthew is going to make her debut as an actress at the Park at a special matinee of Fanchon the Cricket, to be given on May 9 with a strong professional cast. The young woman is the daughter of a well-known merchant of this city, and is the pupil of Mrs. Erving Winslow, who is taking charge of the matinee.

Things are lively in advance of It Happened in Nordland, for the Boston has its staff of publicity promoters, the company has its ordinary force, and then Marie Cahill has an envoy extraordinary and press agent plenipotentiary in J. C. Drum, was was so successful with May Irwin last Fall.

One of the features of the coming dramatic at the Boston University will be a production of A Rose o' Plymouth Town, by Mrs. E. G. Sutherland and Beulah M. Dix.

The Gentleman from Indiana closed after a single week at the Majestic.

The latest rumor has it that Guy Standing will not appear at the Hollis after all in the production of On Satan's Mount.

John W. Luce has gone to Chicago for a stay of two or three weeks on business connected with his book publishing interests.

Thomas L. Drew is the latest of the players from the Cadets Theatricals to go on the regular stage. He has signed to play Montague Fish in Peggy from Paris next season.

Henry W. Savage, instead of putting on a new musical comedy at the Tremont this Summer, will play The Prince of Pilsen for a long engagement there.

Frank V. Dunn, who has hosts of friends in Boston from his theatrical ventures here at the Palace and other houses, has turned into a baseball magnate, and has bought the Boston National League team, which will pass into his possession next November. A forfeit of $5,000 has been posted, and it is understood that the purchase price will exceed $400,000. Harry Farren, of the Columbia, will be the business manager of the nine.

Some of the remnants of The Filibuster reached Boston after the collapse of the company on the New England circuit. The company only played in Lawrence and Fitchburg, and then the end come very suddenly. Lack of nourishment was the cause of the collapse.

Lillian Kemble's mother is on from New York to spend Easter with her daughter.

B. P. Cheney and Mrs. Cheney (Julia Arthur) have returned from California, where they went to spend the Winter.

Izetta Jewel started for Detroit on Saturday to become leading lady in a stock company there. She has been with the Bennett and Moulton company all the season, Pauline in The Lady of Lyons being one of her characters. At a farewell reception a number of her friends gave her a bracelet watch.

The dramatic library of the late Lucius Poole, extra illustrator and collector of dramatic material, was sold at auction last week at Libbie's, the sale lasting two days and attracting buyers from many cities, one man coming from Chicago especially to buy some of the rare books, programmes, photographs and clippings in the collection. The highest price was $282 for Max Eliot's Reminiscences of Mrs. Vincent, which was secured by George Barrett. It had many valuable souvenirs of the old Museum. Ellen Terry and Her Impersonations brought $206, and the prices throughout the sale indicated the great interest in the collection.

Grace P. Atwell has been engaged to join the Edwin Mordant Stock company at Syracuse as leading lady for the Summer.

JAY BENTON.

PHILADELPHIA.

Mrs. Patrick Campbell—Mask and Wig Club at the Star—The Season Waning—Notes.

(Special to The Mirror.)

PHILADELPHIA, April 24.

The features for Easter week at our principal theatres are Mrs. Patrick Campbell and the Mask and Wig Club of the University of Pennsylvania. After this the season will be practically over and the managers wisely decide on early closing.

Mr. Hamlet of Denmark, an amusing travesty by William Ernst, Jr., is this week's attraction at the Chestnut Street Opera House, produced by the Mask and Wig Club of the University of Pennsylvania. The house is sold out for the week. Cole and Johnson have contributed a new lively song, "Lu, Lu, San."

As yet nothing is announced for next week. All-star cast in She Stoops to Conquer for three performances May 25, 26, 27.

Society is out in force this evening to welcome Mrs. Patrick Campbell in The Sorceress at the Broad Street Theatre. She received a grand ovation. The engagement is for one week only and closes the season.

Fred Nixon Nirdlinger has purchased the rights, scenery and costumes of The Office Boy, and more than likely will star Frank Deshon in the star role.

The Royal Chef at the Chestnut Street Theatre is in its second and final week. It failed to attract large audiences. The Sho-Gun follows, May 1, two weeks, followed by a new comedy, The Wanderer, its original representation on any stage, May 15.

Edna May in The School Girl at the Garrick Theatre drew fairly well. This is her second and last week. Ellis Jeffreys and star cast in She Stoops to Conquer, May 1. Checkers May 15.

The Maid and the Mummy continues at the Walnut Street Theatre to light patronage. An Easter matinee was given at popular prices with the hope of attracting business.

At the Grand Opera House, The Seminary Girl, a good Easter attraction, big opening and everybody pleased. The Silver Slipper May 1. Primrose Minstrels 8. Beauty Doctor 15. The Little Duchess 22.

Manager Geo. A. Wegefarth contemplates an European tour for his health.

First production on any stage of The Great Adventurer, by Channing Pollock, with Thomas E. Shea as Napoleon, at the Park Theatre tonight, for one week only. The play is in five periods from 1799 to 1815, and requires a lengthy cast. It is prettily staged and well received. Miss Bob White, May 1, will be followed by first representation on any stage, May 15, of Nixon and Zimmerman's Simple Simon Simple, Bert Howard to enact the title-role, assisted by Leona Bland as Hulda and an array of musical specialties and well-known vaudeville headliners.

Smiling Island, that opened the season at the Casino, Dec. 15, with a run of seven weeks, and then went on tour, returned to the home of its original success this evening and received a hearty welcome. George W. Lederer's latest sensation, Comin' Thro' the Rye, is now in rehearsal to follow in three or four weeks for the Summer season.

Girard Avenue Theatre patrons turned out in force to greet Princess Chic this evening and witnessed a pleasing performance, Sophie Brandt making a hit in the title-role. Mason and Mason in Fritz and Schnitz May 1.

At the National Theatre Her First False Step, a picture of New England rural life, is the feature for the week, opening to good, well-pleased house. The Fatal Wedding May 1. Manager Howard Kelly sails next month in quest of European novelties.

The Sign of the Cross, at the People's Theatre, is a big card, especially for Easter week. In the Shadow of Darkness May 1.

Blaney's Arch Street Theatre, with the popular Lottie Williams in her new play, My Tom Boy Girl, scored a genuine success. Large opening and a sure winner. The Peddler May 1.

Hart's Kensington Theatre, with Ranch King, Professor Bristol's educated horses and a long list of specialties between the acts, a good card this week, opening to splendid patronage. Lost in New York, with the Kitamura Japanese troupe, week of May 1.

Fourth and last week of Eugenie Blair at Forepaugh's Theatre. Carmen the programme, with a strong cast, beautifuly staged to large patronage. The Summer season with the new stock company will be inaugurated May 15 with When Knighthood Was in Flower, under stage direction of George Learock.

Darcy and Speck's stock company at the Standard Theatre appears this week in a romantic Irish drama, Lord Edward, or The Days of '98, by J. W. Whitebread, and said to be its American premier. Because She Loved follows May 1: Down by the Sea 8.

Saake's German stock company at the Bijou Theatre appeals to our best class of citizens and is doing well with Behind the Mask and Countess Helene.

Dumont's Minstrels at the Eleventh Street Opera House in three new burlesques, President

Roosevelt Hunting Wolves, Life Insurance Agents and Rival Five and Ten Cent Stores.

The Barnum and Bailey Circus arrives here May 8, locating at Parkside avenue and Forty-fourth street, West Philadelphia, for one week.

The anniversary of Shakespeare's birthday was quietly celebrated at the Edwin Forrest Home at Holmesburg April 23.

The Robinson Opera House stock company, Cincinnati, has secured time end of May at the Chestnut Street Theatre and will play a Summer season there.

S. FERNBERGER.

ST. LOUIS.

The Earl and the Girl—Piff! Paff! Pouf! and Other Attractions—Norton's Chronicle.

(Special to The Mirror.)

ST. LOUIS, April 24.

Holy Week is well behind us. Stripped of our penitential garb and arrayed in rags of gladness we now contemplate a veritable riot of gleaming shoulder-blades, silken tights and other spectacular whatnots in three editions to wit: The Earl and the Girl at the Garrick, Piff, Paff, Pouf at the Olympic and Mother Goose at the Century.

The Shuberts at the Garrick are doing a real bold and timely thing. They are giving their new piece, The Earl and the Girl, to St. Louis before New York gets a chance at it. This independence counts for something here on the part of the Garrick management, coming right on top of the Syndicate's arbitrary cancellation of Ethel Barrymore's local date—cancellation, by the way, without explanation or excuse; an act that beats the local manager, Mr. Short, out of good money and compels him to take just what the men in New York are disposed to let him have. Mr. Short's feelings are not on record, but many of the regular patrons of the Olympic and the Century are not at all backward in discussing the Barrymore matter very freely. It may interest those of your readers who think that theatricals, like the tariff in General Hancock's day, are only a local affair, to learn that every line of the testimony in the Belasco suit in New York has been daily wired out here, and is doing a great deal of good in clarifying public opinion on the merits of the Syndicate controversy. Many of us see in that suit the thin edge of the wedge, which when driven home, will split things wide open. We of St. Louis are ready for the split, and it's coming.

The Earl and the Girl is a musical piece, advertise as "a merry English musical whirl." Book by Seymour Hicks, lyrics by Percy Greenbank, music by Ivan Caryll—all produced by R. H. Burnside, is the further information. Over one hundred and twenty people—count 'em—are in the visible part of the show. Electricians and other experts have had the Garrick stage for a week or more. The company came from Milwaukee on a record-breaking run. From Chicago to St. Louis the trip lasted just six and one-half hours, the C. and A. running the Earl and Girl special. What with the teamsters' strike in Chicago, the Sunday blue laws in St. Louis, the teamsters in a state of turmoil here, and the transfer company not knowing "where it is at," the big Shubert attraction had a time getting to work. But they put up a great entertainment at that. Georgia Caine, Amelia Summerville, Nellie McCoy, Violet Holls, Minnie Methot, Mabel Carrier, Edna Jeans, Alexander Clarke, Victor Morley, Dick Temple, W. M. Armstrong, Frank Lavarnie, J. Heyden Clarendon, and about a dozen less known capables have the principal parts, and but for the care and sense of proportion exercised by R. H. Burnside and his corps of stage-managers the small floor space of the Garrick would have been uncomfortably crowded at times. In the "spooning song," in which Georgia Caine and her entourage swing clear over the orchestra and over the heads of the de-haired first rowsters, the house gasped its astonishment at the daring of the trick. All the songs were encored, and not until 11.15 did the last curtain descend on a thoroughly pleased house. Clarke as Jim Cheese, the dog-trainer, caught on at the start. Other features are the work of the chorus both in song and dance, the beauty, newness and elegance of the costumes, of which there seems to be no end, and the snap and vim with which the show was pushed over the boards. The Earl and the Girl stays at the new Garrick two weeks, and will be followed by De Wolf Hopper in Wang, neither of whom or which have been seen here for some time and are welcome.

Piff, Paff Pouf is The Earl and the Girl's principal opposition this week. At the Olympic to-night it showed the signs of one-night stand use. August Melon as interpreted by veteran R. E. Graham is a very funny person, and Sadie Martinot's Mrs. Lillian Montague is a seasoned stage creation. The other Melons are Vinie Daly (Cora), Mabel Hollins (Nora), and Hilda Hollins (Encora). Abby Stange is Bedelia and does it well, and the Easter girls, bathing girls, dancers, etc., of whom there are several score, make a very picturesque sequence of scenes at the old Broadway playhouse. Fred Mace succeeds Eddie Foy in the cast. There are other changes not in the line of apparent improvement. The company will have a test of opposition in the first-hand, first-rate show at the little Garrick just around the corner.

Mother Goose opened small at the Century for its second and final week. It suffered like everything else during Holy Week, to which must be added the extra infliction of close Sunday observance, which necessarily has its effect on theatre attendance. The brewers are out in a concerted move to cork the whole town up tighter than a bottle of Bud. They want the street cars to stop running, the Sunday papers to stop papering, and would like to have the preachers cease from preaching on the first day of the week, commonly called Sunday. But through all this turmoil of the classes against the masses and the brewers in between, floats the still small voice that St. Louis has too many saloons on week days, and that the time has come to order a change of scene.

At the Grand we have The Crisis, full of local episode and tentative history. We know all about the crisis of Camp Jackson in St. Louis when the Germans saved the old town after old Abe Lincoln had been elected to save the union, and Winston Churchill's novel in any shape is bound to touch a responsive chord. At the Grand the company is finding favor and will do a good week's business.

More to Be Pitied than Scorned is the longest of the Blaney titles ever locally projected. It is at Havlin's, where the three-sheets carrying the name of the piece have had to be printed in several kinds of type to accommodate the title. King Bagot, a St. Louis melodramatic interpreter, has the principal part, and the gallery said to-night, "He's all right." What more can I say?

At the Imperial yesterday The Moonshiner's Daughter went on for one week, including the usual matinees. This is the play's third successful season, and Manager Russell has no fears for the week's results at Tenth and Pine. Tenth Street, by the way, has been torn up continuously by the "public utility" companies for more than two years. Manager Russell says the cobble stones in the street pavement are so used to being lifted that of late they get up of their own accord and pile themselves along the curb in front of his house. The street department says that Russell, like Mrs. Schultz in Mrs. Wiggs of the Cabbage Patch, is "prejudiced." Here the controversy rests.

At the Crawford Billy Kersands, the wide-mouthed minstrel man, has been succeeded by The Texas Ranger.

Archibald Clavering Gunter's Prince Karl, made famous by Richard Mansfield, has been chosen by L. M. Crawford and his cohorts as their Odeon valedictory. The Crawfords will vacate the building, relinquish all right, title and interest in it, and close out their stock company on next Sunday night. On May 9 Ben Greet's London company of players will begin an engagement in keeping with the Odeon's time-honored traditions. Harry J. Walter and the former management taking the house.

To-night the Morning Choral Club, composed of many fashionable women catering to musical culture, gave the last of its season's concerts at the Odeon. There will be more and better music on Grand Avenue hereafter.

Walter Waldau, an alliterative name borne by the handsomest leading juvenile of the local German stage, easily served to fill the Olympic to overflowing last night with his assumption of Prince Karl Heinrich in Alt Heidelberg, that delightful, idyllic play by Wilhelm Meyer-Foerster, which (once more) Richard Mansfield gave to the English stage last season. Mr. Waldau came to us from the Irving Place Theatre with the sanction of Meister Conried, the German "*intendant der intendanten*," whose graciousness in this instance is much approved. But there are more wonders. All the Heinemann-Welbners, artistic kit hand kin, are at once to pack their grips and hie them to old Mexico, where in the Aztec capital they have secured a long Summer engagement. *En route* they play in Guadalajara (pronounced Waddalahahra), Pueblo and way stations. This is the first German stock company ever to play in Mexico. On May 22 the company will leave Union Station with Anheuser-Busch lying southeast by south. On the 28th *proximo* Diaz's ancient capital will be reached and on that evening, in the Hidalgo Theatre, which seats 3,000 and has fifty *loges*, the Blumenthal and Kadelburg comedy, Grossstadtluft (In the Metropolis), will be given. Ten thousand dollars have been raised for the City of Mexico engagement and the company every where else plays under full guarantee. In the capital the company will be quarters at Hotel Sanz, a typical German hostelry in a tropical country. In the company on this expedition into the Cordillera are Herren Heinemann, Welb, Loebel, Hartzheim, Jacobi and Frauen and Fraeulein Welb-Markham, Hohenau, Pellmann, Varel, Rodeau and Plunk.

James S. Metcalfe, dramatic critic of *Life*, was here a day and a night last week and appeared before the Contemporary Club, which also invited him to dinner at the new Washington Hotel on Thursday. He delivered an address entitled "The Critic and the Theatre," in which he traversed the ground gone over by him in his conflict with the octopus. George S. Johns, editor of the *Post-Dispatch*, introduced Mr. Metcalfe and congratulated him on being forcibly freed from the trying *ennui*, etc., of his profession as dramatic reviewer and being thrust into that outer calm which has been his habitat since the edict of the octopus went out against him. Mr. Metcalfe read a paper rich with the spoils of time. The ensuing discussion was participated in by William Marion Reedy, of THE MIRROR; Dr. W. L. Sheldon, of the Ethical Society, and several other foemen worthy of Mr. Metcalfe's steel pen.

I may have forgotten to mention the fact that Charlie Bird's successor as manager of the new Garrick Theatre is Harry Sweatman, who used to be ahead of A Chinese Honeymoon and similar ornate enterprises of a spectacular character. Mr. Sweatman has just succeeded in completing the canopy over the sidewalk of the Garrick, a tremendous steel and glass roof "ornamented with ornaments" and yielding shade and shelter "to wide neighborhoods of men," as Ralph Waldo Emerson (not Billy) has it. Mr. Sweatman began his theatrical career by mixing flour for the circus poster paste. The report that he carried water to the elephant is a mistake. When not managing the new Garrick, Mr. Sweatman is in bed at the new Stratford Hotel.

The Summer garden season is much complicated by the Sunday closing business to which reference has already been had. Delmar Garden and West End Heights being out in St. Louis county, their managements think that they will escape the rigors of Sunday in St. Louis proper under the new dispensation. This is by no means certain inasmuch as the State and not the city or the county law applies. The Tyrolean Alps people will give grand orchestral concerts this Summer, and rely on this class of music for their support. It is a bid for the best element to go to the old World's Fair grounds and there, on the edge of Forest Park (or what is left of the Park), to fight the terrors of the mid-Summer season in this summer-infested town.

Leo Reichenbach, the popular manager of the Standard, and J. A. Streeter, the veteran doorkeeper of the Olympic, have enjoyed annual benefits.

Demolition of the Lindell Hotel is about to begin. The old house goes to make room for a department store. The papers are full of reminiscences of guests of the last fifty years, and many of the old actor-folks' names are being recalled. Lew Harper, who still holds down the desk at the Southern, was chief clerk for "yus and yus," as he says, at the old Washington Avenue house. He remembers the Lindell Hotel fire of 1867, when the building was totally destroyed without loss of life. The Southern holocaust just ten years later is of ineffaceable recollection. Billy Florence, the Barrymores, Joseph Jefferson, Adelaide Neilson, the elder Sothern, Booth, Barrett, and many other great ones were the guests of the Lindell in the dim days of long ago.

This afternoon on the Handlan lot, corner Grand and Laclede, the first of the tented shows of the season began a week's stay. The Hagenback Trained Wild Animal Show that made so big a hit on the Pike at the World's Fair last year will do a big business at that intersecting point. Frank R. Tate, manager of the Columbia, and others, are financially interested this year as they were last. John Sheehy, manager of the Grand Opera House, is associated as treasurer. The Sells-Forepaugh combination is announced for May 1. Dan S. Fishell, the eminent circus entrepreneur writes to St. Louis friends that the Barnum-Bailey "only greatest" is due in St. Louis some time this Summer.

Baseball, the best article in many seasons, is in full swing here. During the first week, the try-out and struggle for the local pennant between the Robinson (National) and Hedges (American) forces, over eighty thousand fans saw the games.

J. A. NORTON.

PITTSBURGH.

The Show Girl—Otis Skinner—Baseball Season Opens—Notes.

(Special to The Mirror.)

PITTSBURGH, April 24.

At the Avenue Thelma is offered by the Avenue Dramatic company for the week. Monte Cristo is the underline.

Sarah Truax, a strong favorite here, began her four weeks' engagement to-day as the star of the Harry Davis Stock company at the Alvin in Trilby, playing the titular role commendably. Edward R. Mawson is Svengali, and all of the members of the company are in the cast. The play is splendidly mounted. Next week Leah the Forsaken, and The Two Orphans to follow.

The Show Girl is the Duquesne's attraction, with Stella Mayhew and a capable company. Miss Mayhew is the essence of this conglomeration of music, specialties, fun, etc. Return of Billy B. Van in The Errand Boy next week.

Outside of the mounting and the attractive bevy of girls and Josephine Cohan's work there is not anything worthy of mention in The Rogers Brothers in Paris at the Nixon this week. Otis Skinner in The Harvester follows, and the return of Savage's English Grand Opera company.

Hal Reid's play, Nobody's Darling, is seen for the first time in this city, and to-day's large audiences at the Bijou seemed to like it. Why Girls Leave Home will be again explained at this house next week.

Barney Gilmore in his same old play, Kidnapped in New York, is playing his annual engagement out at the Empire, and will likely do a fair week's business. Nothing is announced for next week.

After being dark last week the Gayety opened to-night with The Sleeping Beauty and the Beast, presented by a large company. It is an elaborate production, consisting of a great deal of scenery, properties and costumes, and the outlook is a large week's business. Paula Edwardes in Winsome Winnie next week will close the Gayety's season.

The scenic equipment used at the Alvin for Trilby this week will be shipped to the New Amsterdam at New York city for the revival of this play on May 8, through an arrangement between Managers Harry Davis and William A. Brady.

The local baseball season has opened, and it is an acknowledged fact that this is the first blow struck at the attendance of the playhouses as they approach their waning seasons.

Misses Margaret Brownlee, who has been playing in Only a Shop Girl, and Janet Waldorf, in The Eternal City, are both at their homes in this city. Miss Brownlee will sojourn in the West Indies during part of her vacation.

Sarah Truax and the other ladies of the Harry Davis Stock company will hold a reception at the Alvin to-morrow afternoon to all those who enter the theatre prior to the matinee.

William Ingersoll, who was formerly leading man of Mr. Davis' Stock company, at the Grand for four consecutive seasons, is en route to his farm at Gettysburg, Pa., where he will spend the Summer.

Alice Gale, of the Harry Davis Stock company and with Mr. Davis longer than any other of his company, possesses a fine contralto voice, and while she is in Paris this Summer will take a special course in vocal lessons.

Tunis F. Dean, who has been business manager for Harry Davis' stock houses in this city for several years past has received an offer from Andrew Mack to join him in Australia in the same capacity, and Mr. Dean has the proposition under consideration.

Thomas Meighan, formerly a member of the stock company at the Grand under Harry Davis, and late of Amelia Bingham's company, spent last week with his family in this city. Next season he will be a member of The College Widow company.

Annie Irish, who terminated her engagement at the Alvin last Saturday night as co-star with Charles Richman of the stock company, will remain in the city this week visiting friends, and will make her reappearance on the vaudeville stage next Monday at the Grand here in her sketch, An Actress' Christmas.

Emma Dunn, a clever ingenue, associated with Harry Davis' stock companies, will sever her connection with the company at the Alvin on May 6, and on the 10th of the same month will sail for Europe in company with her husband, Harry Beresford. Next season this couple will star jointly in a new play to be written for them.

ALBERT S. L. HEWES.

WASHINGTON.

Francis Wilson—The Sho-Gun—The Chief of Police to Censor Posters—Other Notes.

(Special to The Mirror.)

WASHINGTON, April 24.

Francis Wilson is the attraction at the New National Theatre, presenting Cousin Billy and the one-act play, The Little Father of the Wilderness. May Robson and Edward Abeles are mentioned for specially bright portrayals, and others distinctively clever are Edith Barker, William Lewers, Sydney Rice, Charles J. Greene, Grant Mitchell, Alex Bruun, Freeman Barnes, Arthur Row, Ora Lee, Angela Keir, Zelda Sears, Marion Brooks, Beatrice Agnew and Rosa Cooke. Ben Hur follows.

For the first time in Washington The Sho-Gun is on view, and the Savage production of George Ade's and Gustave Luders' engaging comic opera is a strong hit with a big audience at the Columbia Theatre. Next week, Joseph Hart and Carrie De Mar in Mama's Papa.

Arizona is on hand for another of the excellent engagements that have been accorded Melville B. Raymond's popular company at the Lafayette Square. Florence Bindley in The Street Singer is the coming week's announcement.

A Race for Life is the Academy of Music offering this week that has a splendid opening. The play is in excellent shape and is presented by a strong company. Russell Brothers in A Female Detective follows.

The Christian Endeavor Union has entered a complaint to the Commissioners of the District of Columbia that indecent posters are permitted to be placed on billboards in the city. The Chief of Police, Major Sylvester, has notified the posters of theatre bills that they must present their bills at headquarters before placing them on the boards, and that lieutenants in the various police precints must bring violators of the regulations before the Police Court.

The Choral Society next Sunday night, at Chase's Theatre, will render Verdi's Requim. The society will have the assistance of Franceska Kaspar, soprano; Madame Isabelle Bouton, contralto; Edward Johnson, tenor; Frederic Martin, bass, and the Boston Festival Orchestra.

Paul Armstrong, author of The Heir of the Hoorah, was in Washington last week conferring with Arthur Byron, of Maud Adams' company, for whom he is to write a play for next season.

Shepard's moving pictures attracted another large audience at the Academy of Music Sunday night. With a constant change of subjects, perfect illustration, these exhibitions have become quite the vogue, and the engagement will continue indefinitely.

William H. Fowler, treasurer of the National Theatre, has again been engaged for the responsible double position of business manager and treasurer of the national baseball club of Washington for the ensuing season of the American League.

The Country Girl was originally next week's booking at the Columbia.

JOHN T. WARDE.

BALTIMORE.

De Wolf Hopper—Fritzi Scheff—Florence Bindley—Melodramas—Notes.

(Special to The Mirror.)

BALTIMORE, April 24.

The revival of Wang at Ford's Grand Opera House to-night was received with pleasure, and De Wolf Hopper had repeated calls. His cast gave able support. Grace George in Abigail May 1.

The Fritzi Scheff Comic Opera company came to the Academy of Music this evening, presenting Fatinitza. Fatinitza will be sung again on Tuesday and Wednesday nights, and the remainder of the week Boccaccio will be given. Week of May 1 closed.

Ben Hur will come to the Academy May 8, and the Anna Held production of The Little Duchess has been secured for May 15, the first week of the Spring season of opera at popular prices.

The Millionaire Detective is at Blaney's this week. It is a high class attraction playing at popular prices. The company includes Howard Hall, a great favorite; Lorna Elliott, Camilla Crume, Blanche Bryan, Viola Van Derhoof, Philip Drew, Wilson Forbes, M. B. Streeter, George A. Weller and others. Next week, From Rags to Riches.

Wedded and Parted, by Theodore Kramer, is the Easter Week attraction at the Holliday Street. It has a strong realistic plot and attractive scenery. At the close of the week Confessions of a Wife.

At the Lyceum Trilby is being presented by the Russ Whytal company, Mr. Whytal playing the role of Svengali and Miss Tyrrell that of Trilby. Trilby will close the season at the Lyceum.

Florence Bindley in the musical drama The Street Singer is at the Auditorium. Next week, The Show Girl.

Mary Shaw, who was with Mr. Fawcett's company at the Lyceum, is appearing this week at the Maryland in a short play called The Silent System.

The Academy of Music was closed during Holy Week and the other playhouses had small attendance.

The members of Smiling Island company, which played at Ford's last week, were entertained at the races at Pimlico last Thursday. De Wolf Hopper and his company have also been invited by the Maryland Jockey Club for one day this week.

HAROLD RUTLEDGE.

CINCINNATI.

E. S. Willard in Repertoire—Weber Star Company—German Company Closes—Notes.

(Special to The Mirror.)

CINCINNATI, April 24.

Easter week brings E. S. Willard to the Grand in his familiar repertoire. He commenced to-night with David Garrick before a large audience, and later will be seen in The Middleman, The Professor's Love Story, Tom Pinch, and The Brighter Side with which we are already familiar under its old title, The Optimist. Alice Lennon, his new leading woman, made her first local appearance to-night as Ada Ingot, and created a most favorable impression.

Joe Weber and his all-star stock company will turn Cincinnati into a one-night stand next Sunday, when they are booked for a single appearance at the Grand. The County Chairman follows May 1, and then comes Richard Mansfield, Lillian Russell, and Charles Hawtrey, who complete the season.

The German company closed its prosperous season last night with Madame Sans Gene as the bill. Luise Schmidt-Frei, who retired from the management of the company upon her marriage two years ago, returned to the stage for a single performance, appearing in the title-role to the Napoleon of Jose Danner.

The successful season of the Forepaugh players at Robinson's will close in another fortnight. Manager Fish will then take the company to Philadelphia for a month's run at one of the Nixon and Zimmerman theatres. This week's bill is Barbara Freitchie, which was produced yesterday with the customary success attending this clever company's ventures, and the closing attraction will be The Lady of Lyons.

Wanda Ludlow, a Cincinnati girl, is at the Lyceum playing the leading role in Nettie the Newsgirl.

Rowland and Clifford's company in Dora Thorne is this week's bill at Heuck's.

The Walnut has a return engagement of the popular Happy Hooligan. A number of clever people compose the company, including George Melville, James J. Collins, James E. Leonard, George W. Kerr, Bert and Mamie Conway, Crimmins and Gore, and the Electric Comedy Four.

H. A. SUTTON.

HARRIET BARTON.

On the first page of this week's MIRROR is an excellent portrait of Harriet Barton, a native of San Francisco, who began her career in that city in the Frawley stock company several seasons ago.

Miss Barton has been particularly successful in the stock companies with which she has been connected, notably the Boyle stock company, of Nashville, Tenn., and the Vendome stock company, of that city, as well as during a season with Russ Whytal. Miss Barton is versatile in her work, and has been particularly successful in strong emotional and light comedy roles. Although but a few seasons in the profession she has made rapid progress, and is having a play written for her by T. D. Beasley and Dr. Mead, of San Francisco, Cal.

Miss Barton is a young woman of personal charm of manner and reveals earnestness in her work. She is ambitious and untiring in her efforts to perfect herself in all that is artistic and natural. She has played many well-known characters in stock this season, and has won strong commendation from the press wherever she has played. She will return to New York early in May.

IN BROOKLYN THEATRES.

Shakespeare's birthday was remembered at the Montauk Theatre Monday by the appearance of Richard Mansfield in a special performance of Richard III. The order of the plays in which he will appear during the rest of the week is as follows: Tuesday, The Misanthrope; Wednesday, Ivan the Terrible; Thursday, Beau Brummel; Friday, A Parisian Romance; Saturday matinee, The Merchant of Venice; Saturday night, Dr. Jekyll and Mr. Hyde.

At the Broadway Charles Hawtrey is seen in A Message from Mars, the play in which the actor has appeared with success for the past four seasons.

Williams and Walker remain at the Majestic for another week. In Dahomey was heartily welcomed during the first week by large audiences.

Rose Melville is at the Grand Opera House this week in her funny creation, Sis Hopkins. Although we have seen her many times in this characteristic sketch, she is still a strong attraction here.

Mrs. Spooner has treated the Bijou patrons to a spectacular musical comedy this week and spared no expense to make it handsome in every respect. Costumes, scenery, electrical effects, etc., are first-class. Jack and the Beanstalk is the piece and every member of the Spooner company is cast, with many extras and a chorus of sixty children. Edna May Spooner plays Jack and Cecil is Little Miss Muffet.

Dr. Jekyll and Mr. Hyde is offered by the American Stock co. at the Columbia and the capable leading man, Maurice Freeman, is well equipped for the wonderful dual role of the gentlemanly Dr. Jekyll and the villainous Mr. Hyde. All the favorites are cast, including Nadine Winston, Emma De Castro, Josie De Foe, George D. Boker, Aubrey Noyes, Cameron Clemons, Harry MacDonald, Maurice Costello, Harry McClain, Dan Juvrell, Jr., and Harry Germon.

At Payton's Lee Avenue Theatre the attraction is The Pearl of Savoy, produced a number of years ago by Maggie Mitchell. The action of the play takes place in and about Paris and Switzerland, giving a chance for handsome scenery and costumes, which are seen in true Payton style. Louis Leon Hall is seen in the dual role of Andre and Lord Arthur, Corse Payton as Pierrot, Lee Sterrett as Lansalot, Joseph Girard as the commander, Arthur Evers as Lesurges, Harry B. Roche as Laroque, Charlotte Wade Daniel as Margaret, Grace Fox as Couchon, and Florence Gear as Marie.

Wedded, but No Wife is the play at the Folly. Selma Herman is the star and the supporting company is strong.

Charles E. Blaney's melodrama, The Curse of Drink, is seen at the Park this week. Temperance and railroading are strong features in the plot.

Human Hearts appears again this season at the Novelty, where it was welcomely received some weeks ago.

The Village Parson, a new visitor to Brooklyn, is seen this week at the Gotham.

The play at Phillips' Lyceum is A Working Girl's Wrongs, in which Emma Bell and William C. Holden appear, supported by the entire company.

The Cracker Jack Burlesquers, familiar and welcome visitors, returned to the Star this week, presenting two new burlesques and a good olio including Ruby Leoni, Brown, Harris and Brown, Belle Hathaway, and the Whangdoodle Comedy Four.

High Rollers finished a good week at the Star and appear this week at the Gayety, giving the same bill.

The Unique Stock company offers two burlesques this week. Jack Marshall and Orietta and Taylor are in the olio, with Hobson, the wire walker, featured.

VINCENT KIRK.

At the Amphion this week are Wilfred Clarke and company, Lewis McCord and company, Joe Maxwell's Firemen Quintette, Christine Adler, Al. Fields, Hill and Whittaker, Duffin-Redcay Troupe, Madame Emmy, and Morton and Diamond. Last week the Musical Cuttys, Charles H. Bradshaw and company, Four Huntings, Kelly and Reno, Loney Haskell, Delia Donald, the Gregsons, and Five Valdares completed a good bill.

At Hyde and Behman's Rose Coghlan is the headliner. Others are Foy and Clarke, Callahan and Mack, Albert Bellman and Lottie Moore, Josephine Sabel, Miles Stavordale Quintette, Elmer Tenley, and the Rolfes. Last week Joe Welch headed a bill consisting of Dolan and Lenharr, Burton and Brooks, Nelson-Farnum Troupe, George H. Wood, Piccolo Midgets, Parker's dogs, Two Pucks, and La Ville Trio.

At Keeney's this week are Captain Putnam, Bradlee Strong and May Yobe, Colby and Way, Careta Day and Picks, Stata and Williams, Herbert's dogs, Greve and Green, Libby Arnold Blondell, and Goetz and Nelson. Last week Mrs. Stuart Robson and company headed the bill, others being Grace King and Girls, Harry B. Lester, Gillihan and Murray, Jackson Family, Davis and Walker, Toledo and Price, and Flossie Allen.

At the Nassau Theatre Watson's Orientals are in vogue. A Japanese Honeymoon is the burlesque, and Ida Howell, Brothers Lessard, Williams and West, and Tom Waters. Last week M. M. Theise's Own company held the boards; a good olio consisted of Great Albini, Mason and Francis, Kingston Girls, Tom Gillen, Nellie Maguire, Healy Sisters, and the Kalmos.

At the Orpheum Georges Hackenschmidt created a sensation in his wrestling. Others were Marshall P. Wilder in a new [illegible], Rosa and Richfield, Cole and Johns[illegible], Carter-De Haven Sextette, Almont and Dumont, Four American Quintette, and Trobs. This week Cecilia Loftus, Navajo Girls, O'Brien and [illegible] Sisters, Stuart Barnes, Great Scott [illegible], Polo Troupe.

AT THE THEATRES

To be reviewed next week:

THE [illegible] .....Manhattan.
SERGEANT [illegible] .....Knickerbocker.
MACBETH .....Grand Opera House.
A FRIEND OF THE FAMILY....Murray Hill.

Empire—The Freedom of Suzanne.

Comedy in three acts by Cosmo Gordon Lennox. Produced April 19.

Suzanne Trevor ..... Marie Tempest
Charles Trevor ..... Allan Aynesworth
Fitzroy Harding ..... Charles Sugden
Sir Horace Hatton ..... G. S. Titheradge
Lord Datchet ..... John Cabourn
Captain Harry Cecil ..... Vernon Steel
Tommy Keston ..... E. W. Tarver
Mason ..... Herbert Budd
Lady Charlotte Trevor ..... Hilda Thorpe
Miss Fannie Minching ..... Henrietta Cowen
Lady Isobel Bury ..... Beatrice Beckley
Mrs. Tustail ..... Adie Burt
Mrs. Putnam ..... Minnie Griffin
Mr. Budd ..... McIntyre Wicksteed
Porter ..... Frank Andrews

If the reports are true, Suzanne needed vigorous treatment for a wasting away condition in London. The Empire certainly demanded something radical for the same anemia, therefore a tempest-tossed sea voyage was decided upon. Not even that seems to have been successful, judging from a diagnosis taken last week, for the same thin condition was sadly apparent in the audience.

On the programmes Cosmo Gordon Lennox acknowledges his indebtedness to a novel by the Countess de Martel, but he does not speak of what he owes to Sardou's Divorçons, Halevy's La Petite Marquise, and a dozen English comedies which might have been mentioned also, for the subject is as old as marriage, divorce, and mothers-in-law. He deserves credit, if credit there be, for treating it with unusual flippancy and vulgarity, which would indicate more of the Boulevard than Piccadilly in its origin.

Suzanne is aweary of a stupid and exacting husband. The curtain rises, showing him and her mother-in-law "nursing their wrath to keep it warm," as did Tam's wife, according to Bobbie Burns. Suzanne arrives after midnight, and is forced to explain where she has been. This she does in the manner most tended to rouse the wrath of her respectable relatives, as she intended it would, for she is of the exasperating, not the domestic, type of the feminine, and the baited husband has much sympathy when, at the end of the act, he finally snakes her, both in the physical and slang meaning of the word.

The second act shows the whole cast at a seaside resort, after Suzanne has secured an interlocutory decree in an action for divorce. She is gaily flirting with three admirers, but is shown as finding them more stupidly tyrannical than her respectable husband, who is also present and paying attentions to a former friend of hers. He refuses to interfere when Suzanne's admirer insults her by offering her money without matrimony, and seeing that she is becoming jealous he runs up to town with the lady who is amusing him. Suzanne has gone to put on her prettiest low-neck for her husband's benefit, and returns only to learn of his departure. She tears an automobile cloak and cap from an admirer, tucks her dainty flounces high, and runs off to follow fast in an auto.

The third act shows the husband in his bachelor apartment, but under espionage, as the Government suspects collusion in the divorce proceedings. Suzanne arrives and becomes more jealous when she finds a supper laid for two. As she didn't want marriage when she had it, she doesn't want freedom when she has that. In order to add piquant sauce to a stale story, the author has the bachelor-husband take off her wet slipper and silk stocking and rub a cold foot before the audience sees the usual reconciliation and final curtain.

Miss Tempest played the comic opera character with comic opera superficiality. Her twists of face and falsetto notes of voice produced continual laughter, but always at the loss of artistic truthfulness and conviction. She probably had an instinct that this was the only possible way to keep the audience from detecting the utter flimsiness of the material she was giving. The less of a bargain that lies on the counter, the more attractive must be the salesgirl, and the harder she must work. Miss Tempest certainly worked hard enough, but she had to. She succeeded in making points, but no character. The play speaks of Suzanne as "a mischievous monkey." If Miss Tempest intended an animal imitation she nearly succeeded with her monkey shines. People laughed as at an organ grinder's assistant, but never sympathized as with a woman.

The company was not unusual as to excellence. There were several pretty dresses worn in the usual English way that makes dressmakers sob with agony at the ruin of their models. Hilda Thorpe played a shrewdish mother-in-law, with enough acidity to leave the required brown taste afterward. Henrietta Cowen and Minnie Griffin had broad comedy parts, which they executed broadly and with which they won some more guffaws. Allan Aynesworth was placid and dense enough to be convincingly British and typical. Charles Sugden played one of the four nasty male parts furnished by the author. His was that of a vulgar-minded old roue, uncle to Suzanne. Another old wreck was portrayed by John Cabourn, and was always doddering around after Suzanne. They were intended to be funny, but were only disgusting, as is always the picturing of libiduous senility. Vernon Steel and E. W. Tarver were forced to play two caddish lovers, and did it with becoming shame. The three sets were good and artistically convincing.

Madison Square—The Firm of Cunningham.

Comedy in three acts by Willis Steell. Produced April 18.

David Cunningham ..... William Harcourt
John Calvert ..... Henry Bergman
Clive Cunningham ..... William Lamp
Haines ..... Charles W. Butler
A Messenger ..... Master A. D. Wilkes
Dora Calvert ..... Hilda Spong
Sera Honiton ..... Katherine Grey
Beamish ..... Emily Wakeman
Mary Rooney ..... Jeannette Elberts

After the three months' run of Mrs. Temple's Telegram, Manager Lawrence varied his programme by producing The Firm of Cunningham, by Willis Steell, on Tuesday of last week. As Mr. Lawrence has made the theatre most attractive and Mr. Steell has a host of friends, the house was crowded with an audience that seemed well pleased with the remarkably well cast comedy.

There is a lighthearted lady whose type is seen every day, who makes all the many troubles for this much stirred up firm. She was married early to a serious-minded gentleman and taken to live in the country. Not having any children, she keeps her heart from dullness with harmless flirtations, and her keen mind employed by "playing the ponies." In the first act she writes to borrow five hundred from her absent husband's partner. When his young nephew wishes to borrow the same sum the uncle shrewdly guesses that the youth needs hard work and a real affection. My lady's husband returns unexpectedly, having been hurried home by hearing a bit of gossip to the effect that the servants saw his wife kiss the youth. When he plunges into the office he is welcomed effusively by his bluffing wife and told that he is just in time for the congratulations, as the young man and her sister, just back from Vassar, have become engaged. This staves off his wrath. She had persuaded her sister to this sacrifice, but the youth was quite unprepared for such a sudden predicament.

In the second act the young man becomes reconciled to his lot and visits the two women at their country home. The married sister rapidly develops jealousy of his affections and envy for her sister's too evident happiness. Goaded by these petty feelings she adds another to her many lies and tells the girl that her own flirtation with the youth was not innocent. Of course the younger woman feels the shame of the fall of her heart's ideal and denies her engagement and her love. The situation develops into serious drama for the youthful pair, but she is obdurate to all his pleadings and drives him from the house.

The last act shows him hard at work and trying to forget his love. The flirtatious lady is in other hot water. After she won money on the races, in act second, she invested her winnings in a partnership in a booking firm. Her partner soon lost their money and his head, and began to bother her with his attentions. Her husband's partner saves her from these troubles and, in gratitude, she tells her sister the truth and restores her faith and her lover. Her own husband overhears her confession that her love has never really wavered and takes her to his arms as the curtain falls.

Hilda Spong had practically a star part and played all the multi-varying moods of her role with such witchery and widely differing range of expression that she added largely to her laurels. She was able to indicate an underlying depth to all her petty deceptions and extravagant silliness that made her quite adorable, however the head disapproved her faults and, therefore, quite femininely true to a very common type of the idle rich. The women envied her stunning gowns. Katherine Grey was pretty and played her emotional scenes with convincing sincerity and naturalness and was delightfully without the vocal methods that have marred some of her recent characterizations. Emily Wakeman portrayed the New England woman whose big heartedness has led her to sympathy and aid in her employer's foibles, even to the mastery of racing slang and enthusiasm for past performances. She and Mr. Cunningham's factotum, Haines, well played by Charles W. Butler, had a droll love affair. Jeannette Elberts as the Irish cook who breaks out from where her mistress has kept her locked up with a whisky bottle had a natural moment and made the most of it. William Harcourt did fairly well, but would have been better with more repose. Henry Bergman as the bilious and suspicious husband, played with artistic sincerity and quite fulfilled the author's clever description, one of numerous bright lines that "he was just a liver, wearing shoes and a hat." William Lamp was nervous, but played with manliness and vigor, looking the lover. Master Wilkes won laughs with a bit. The second set, of the interior of a rich man's mansion, deserves especial mention for sumptuous luxury and effectiveness. Mr. Steell declined to speak, though urged by applause and such pretty handmaidens as Miss Grey and Miss Spong.

New Amsterdam—She Stoops to Conquer.

Comedy by Oliver Goldsmith in five acts. Revived April 17.

Sir Charles Marlow ..... George Holland
Young Marlow, his son ..... Kyrle Bellew
Hardcastle ..... Louis James
Hastings ..... Frank Mills
Tony Lumpkin ..... Sidney Drew
Diggory ..... J. E. Dodson
Roger ..... H. A. Bethuy
Dick ..... William Little
Thomas ..... Willard Howe
Stingo ..... Herbert Walnwaring
Jack Slang ..... Thomas F. Graham
Aminadab ..... W. A. Hackett
Dick Muggins ..... Fred Quimby
Tom Twist ..... Richard Meeking
Jeremy ..... William A. Hackett
Miss Hardcastle ..... Eleanor Robson
Mrs. Hardcastle ..... Mrs. Calvert
Miss Neville ..... Isabel Irving
Dolly, a maid ..... Olive Wyndham

It was a large and fashionable audience that assembled in the New Amsterdam Theatre last Monday night to welcome the Liebler's revival of this classic old comedy of Goldsmith, who is said to have suffered from author's fright on the night of its first production, fearing it would be hissed. The present beautiful production, given as it is with noted players, can only add another wreath to those which heap his grave, that should be petal-lined, for this merry author has added much to the too-little laughter of the four generations who have ceased all smiles since She Stoops to Conquer was first produced, Mar. 13, 1773.

Usually an all-star cast is disappointing, because its members are too liable to be selfish with the centre of the stage and feel themselves not only bigger than the play but more important than any of their brother artists. There was no such marring of the presentation in this revival, and all worked together with a harmony that was delightful and redounded to their credit as players and made a great difference in the general effect. If there were any shortcomings they were the fault of the players' natal endowments, or conception of their parts, not of their fine spirit of work and mutual courtesy.

It is an excellent idea to do as Wallack did, and revive the old comedies, to show the present public that "there were giants in those days." But the art of the old comedy manner is soon a lost art unless frequently practised, and there are no chances to catch it in the modern school of naturalness and conviction. To the sensitive the present She Stoops to Conquer is a noble but nearly empty mansion. All the stately lines are there, but the hearth fires are out and only bloodless ghosts stalk in loneliness through its empty corridors. There was that something lacking which makes the difference between the masterpiece and the copy. In all the old galleries of Europe the tourist sees hundreds of near-artists working diligently at duplicates of the world's wonders. They are so skillful that their achievements often deceive all but the expert, but he recognizes them by instinctively feeling that lack which is the soul of all creative power. That same something is out of this duplicate. It is felt mainly in lack of the proper tempo, sustained pitch and absence of that spontaneity which means life, and is necessary to make this stilted, languid dialogue pass as possible. All the conventional business was there, but it was like man before receiving the breath of life. That fine artist, J. E. Dodson, was nearest the spirit of old comedy of them all, but he was so alone that his work seemed almost a caricature and he was blamed when he should have been praised for nobly battling to give the lacking dash. One drop of tobasco cannot spice a whole dinner. Louis James was more heroic than mellow with the age of Hardcastle's estate and fine fellowship. Kyrle Bellew was well bred and thoroughbred, so refined to a razor edge that the audience felt it was an outrage that he should disgrace that thoroughbred air by curses and chuckings under chins of courtesans, and then boast of it. The main disappointment was in Sidney Drew's Tony, for it quite lacked spontaneous mischief and all boyishness, except in the lines and formal business. Frank Mills was more in the line of the author's idea, which was the furtherest possible from English heaviness—even as far from it as is the buoyancy of Cork. Eleanor Robson was sweet and sympathetic as always, but that very depth of womanliness is not quite suited to the whimsical sauciness of the spirit of prank in which Miss Hardcastle stooped to conquer. The feather was there, but no spirit of play to keep it floating. Mrs. Calvert was excellent, but not great. She had all the conventional conception of the part and made the scene of the stolen casket stand out as a clever bit of craft. Isabel Irving was a delight in personal beauty and a surprise in art, for she made a conventional and slightly starched walking lady really seem alive and breathing. The minor parts were well taken, and the costuming and the sets were artistically excellent and appropriate.

People's—La Figlia Di Jorio.

On Wednesday night, at the People's Theatre, the Italian company headed by Antonio Maiori appeared in D'Annunzio's pastoral tragedy, La Figlia Di Jorio, before an audience which filled the Bowery art-temple from the orchestra to that region sometimes referred to as the gallery of the gods, and not unjustly, for who but the elect would endure that suffocating atmosphere of dust and heat to listen to a three-act play, in blank verse, and in the most impassioned and extravagant style of the prince of Italian decadents

In more ways than one it was a remarkable evening. The reading of each individual in the company was a delight, in its clear deliberateness, to the ear of the spectator, and the star and his support gave evidence of intelligence and considerable proficiency in their art. But, perhaps, the most remarkable of all was the breathless suspense with which the crowded house hung on every line, every word, of the great play, for it is great, though its appeal is but a remote one to a country like this, that is tending more every day to clarity, directness and purpose in the theatre.

At the end of the second act Mr. Maiori and his leading support responded to several curtain-calls, and the star made an extended address, in which he expressed his hope to establish a theatre for the enjoyment of the Italian colony, and explained the method of subscription by which so laudable an undertaking might be realized.

Murray Hill—At Old Point Comfort.

Drama in three acts by Daniel L. Hart. Produced April 17, 1905.

William Drayton ..... Albert McGovern
N. Tecumseh Sheridan ..... John L. Wooderson
Philip Judson ..... Joseph L. Treacy
Robert Culver ..... Henry B. Walthall
James Holcombe ..... Charles W. King
Harry Rocket ..... Roland Edwards
Samuel Adams ..... William Long
James Hennesay ..... Bird Fletcher
Marion Holcombe ..... Margaret Pitt
Jessie Judson ..... Cecylle Mayer
Helen Reynolds ..... Olga Kilday
Gertrude Atherton ..... Margaret Evans

An excellent bill was given at the Murray Hill Theatre last week, when the Wyoming Amusement Company presented a new play by Daniel L. Hart entitled At Old Point Comfort. Charles M. Greene managed the production, which was well staged under the personal direction of John L. Wooderson. The play possesses unusual merit, and its interesting episodes were capitally handled.

The scenes are laid at Old Point Comfort, Va., and are pervaded with a characteristic Southern atmosphere. Phil Judson, one of the chief characters of the story, and his sweetheart, Marion Holcombe, are natives of the place, and, friends from childhood, love each other devotedly. Phil is a rough diamond, good hearted but uncultured. He runs a "moonshine" still, and a rival suitor for Marion's love, one Robert Culver, gives the Washington authorities information about this illicit business, and William Drayton is sent down to investigate. He meets Phil's sister Jessie, and promptly falls in love with her before he knows that her brother is the man he has come to arrest. His struggle between love and duty in the cruel dilemma that later confronts him makes an exceedingly dramatic situation. With Spartan courage he sacrifices love to duty, however, and places Phil under arrest. The moonshiner is tried and convicted and is about to serve a long term of imprisonment when a pardon is obtained from Washington by some powerful friends, and the catastrophe that threatens the happiness of four loving hearts is mercifully averted.

Joseph L. Treacy as Phil Judson made an extremely favorable impression. His Southern accent was a marked detail of the impersonation, which represented artistically a typical Southerner, impulsive and easy going. In admirable contrast to this was the equally strong rendition of the role of William Drayton by Albert McGovern, in which a radically different kind of personality was finely sketched, one in which the note of loyalty to duty was strongly emphasized. John L. Wooderson offered a very successful and amusing bit of comedy as the retired soldier, N. Tecumseh Sheridan. Henry B. Walthall as Robert Culver was natural and conscientious. Cecylle Mayer as Jessie Judson handled her emotional scene with considerable skill. The Marion Holcombe of Margaret Pitt was given with the easy facility of the clever artiste. Olga Kilday was bright and vivacious as Helen Reynolds. Charles W. King as James Holcombe gave a careful and intelligent rendition of his lines, while Roland Edwards as Harry Rocket and Margaret Evans as Gertrude Atherton were adequate. This week, A Friend of the Family.

Irving Place—The Golden Eva.

Comedy in three acts by Schoenthau and Koppel-Eilfeld. Revived April 17.

Eva ..... Hedwig v. Ostermann
Barbara ..... Georgine Neuendorff
Ursel ..... Lina Hanseler
Christoph ..... Otto Meyer
Peter ..... Rudolf Christians
Friedl ..... Margarethe Russ
Hans von Schmelzingen ..... Max Hanseler
Count Zeck ..... Gustav v. Seyffertitz
Countess Agnes ..... Marie Reichardt

Rudolf Christians made his farewell appearance at the Irving Place Theatre last Monday night in The Golden Eva, Schoenthau's and Koppel-Eilfeld's perennially pleasing three-act comedy. Herr Christians produced a most favorable impression as Peter, a part never before played by him in this country. That his youth and good looks were an important factor in his success goes without saying. Other qualities that were of material assistance to him were ease and grace of manner and of gesture. His every move abounded in picturesqueness. As a lover he was ardent without overdoing his love making. His performance as a whole was characterized by a naturalness that was most effective. The other parts were filled exactly as when the play was given earlier in the season. All the members of the company deserve a high meed of praise for their efforts.

He and His Sister was revived Saturday night for the benefit of Hedwig von Ostermann, Mr. Conried's leading lady, and will be the bill for every night this week with the exception of Tuesday and Thursday. George Bischel, treasurer of the house, and George Herrnstad, ticket agent, will have a testimonial performance on Tuesday night, when there will be three one-act plays: Blau, by Bernstein; In Civil, by Kadelburg, and Das Versprechen Hinter'm Herd, by Baumann. On Thursday night Max Hänseler, the comedian of the company, will have a benefit. The play is Wohltätige Frauen (Charitable Women), by L'Arronge.

Daly's—San Toy.

The same delightful San Toy was welcomed by a large audience on its return to its old home in Daly's Theatre last week. Its pretty, original ranks have been decimated by matrimony, but James T. Powers and George K. Fortescue come bravely to the front with new business and delight their audiences, while there is still a bevy of sightly young women to grace the piece. Mr. Fortesque is much thinned since the earlier days, but is as droll as ever, showing that his cleverness lies in his head. Florence Smith is well liked as the dainty Chinese miss. Margaret McKinney is delightful and clever. Julia Millard, Dorothy Marlow, Fred W. Huntly, Frank Greene, Harold Vizard, Charles Arling and W. L. Romaine deserve mention. There were a number of new songs. Encores were demanded for "Six Little Wives," "It's Nice to Be a Boy," "Love Has Come from Lotus Land," "I'm So Fond of a Little Bit of Fun," "Rhoda and Her Pagoda," "Somebody," "Tommy Atkins" and "I Mean to Introduce It Into China." The full cast is:

Li ..... James T. Powers
Capt. Bobbie Preston ..... Frank Greene
Sir Bingo Preston ..... Harold Vizard
Sing Hi ..... Fred W. Huntly
Lieut. Harvey Tucker ..... Charles Arling
Fo Hop ..... Fred W. Huntly
Hu Pi ..... H. H. May
Wai Ho ..... Sydney Harris
Li Hi ..... A. A. McDonald
Li Ho ..... W. C. Justice
The Emperor ..... W. L. Romaine
Yen How ..... George K. Fortescue
Wun Lung ..... Dorothy Marlow
Ko Fan ..... Bebe Stanley
Mrs. Harley Streeter ..... Corene Uzzell
Hon. Mrs. Hay Stackpole ..... Myrtle Cosgrove
Dudley ..... Margaret McKinney
Poppy ..... Julia Millard
Pansy ..... Madlyn Summers
San Toy ..... Florence Smith

Lyceum—In the Eyes of the World.

A one-act piece by A. C. F. Wood, which was recently played at the Actors' Fund Benefit, was put on as a curtain-raiser before Mrs. Leffingwell's Boots at the Lyceum Theatre. It pleases by its naturalness and sincere yet novel treatment of old situations. The story deals with a young woman, who, on the eve of her marriage, goes to her former lover's rooms for a last good-bye. She loves him but has given him up. She offers to renounce her fiancé, notwithstanding the criticism of the world. Her lover refuses to let her make the sacrifice and the curtain falls on the girl's return to her fiancé, who has followed her.

The little twenty-minute play was cleverly played by William Courtenay, Vincent Serrano, Ernest Lawford, Louis Payne and Margaret Illington.

Grand—The King of Schnorrers.

Israel Zangwill's The King of Schnorrers has been turned into a musical comedy by Jacob P. Adler and was produced April 20 at the Grand Theatre to a delighted audience. The music, by J. Brody, is fairly good. The piece is pure farce with songs and choruses interpolated. Adler's Da Costa was one of the most remarkable impersonations that actor has yet presented. Kesten as Yankélé and Miss Weissman as Deborah also pleased with their skill, but Mr. Adler as king of shreds and patches was the main attraction.

At Other Playhouses.

HERALD SQUARE.—Ellis Jeffreys and company in London Assurance is here for a week.

NEW STAR.—Siberia is the bill for the week.

GRAND OPERA HOUSE.—Nance O'Neil on Monday evening (yesterday) began a week's engagement here. Miss O'Neil will be seen in two special revivals, Macbeth and Giacommetti's historical drama, Elizabeth Queen of England. Macbeth was given yesterday and will be repeated Tuesday, Wednesday and Saturday evenings and Wednesday afternoon. Thursday and Friday evenings and Saturday afternoon will be given over to Elizabeth Queen of England.

LYCEUM.—This is the last week of Mrs. Leffingwell's Boots, which will be followed by a two weeks' engagement of Ethel Barrymore in A Doll's House.

CRITERION.—This is the last week of Jinny the Carrier.

GARRICK.—This is the final week of You Never Can Tell.

FOURTEENTH STREET.—Tracked Around the World is the bill.

METROPOLIS.—Ward and Vokes in A Pair of Pinks will please the clientele of this house for the week.

WEST END.—The Strollers, with a cast that includes Robert Lett, Dwight Allen, Kathleen Clifford, and Mae Bonton, is the bill for the week. Buster Brown will follow, and on May 8 Eugenie Blair will begin her stock season under Manager Blumenthal's direction.

HUDSON.—Robert Browning's A Blot in the 'Scutcheon, which was recently given at this house at a special matinee by Mrs. Sarah Cowell Le Moyne and her company, will be repeated on the afternoons of May 1, 2, 4 and 5. The Heir to the Hoorah continues regularly here.

HARLEM OPERA HOUSE.—Otis Skinner reappears in The Harvester.

THIRD AVENUE.—The Peddler is the bill.

BROADWAY.—For the performance to be given on the afternoon of Friday, May 5, for the benefit of the Stony Wold Sanatorium, a notable bill has been prepared. Alice Fischer and company will be seen in an act from The School for Husbands, Wilton Lackaye and company in an act from The Pit, Digby Bell will give a monologue entitled The Information Bureau, Sam Bernard has volunteered, as have Hattie Williams, Joe Coyne, Odette Tyler, and R. D. McLean. One act from The Heir to the Hoorah will be presented, and Edna Wallace Hopper and company will appear in a one-act play. George Fawcett, assisted by several other players, will be seen in a sketch entitled Dorothy's Christmas. A novel feature will be that every seat in the house will be sold at the uniform price of one dollar, under the rule of first come first served.

BELASCO.—On Friday night Mrs. Carter will play Adrea for the one hundred and twenty-fifth time, a remarkable record for a tragedy.

ACADEMY.—The last week of Blanche Bates' engagement at the Academy began yesterday and for only seven times more will she be seen as the beautiful little Japanese Princess Yo-San in the picturesque Belasco-Long play, The Darling of the Gods. Mr. Belasco and Mr. Gilmore have arranged that the last performance shall be made a notable event, and therefore will present souvenirs to all who attend at the Academy next Saturday night, April 29.

BIJOU.—David Warfield's last extra matinee of the season in The Music Master will occur at the Bijou next Thursday afternoon, April 27. His two hundred and fiftieth performance of the quaint and lovable old musician will occur tomorrow a week, May 1, with the prospect that he will round out his third century before his season closes for the Summer.

LEW FIELDS'.—It Happened in Nordland, after a most successful season, will leave New York for a road tour next week.

GARDEN.—An interesting feature of the matinee performance at the Garden Theatre next Wednesday afternoon will be the appearance of the Wesleyan Glee Club, who will sing from the stage during the second act. Manager Henry W. Savage has arranged accommodations for the entire body and their first entrance will be made during the faculty reception scene. The Wesleyan Glee Club will start on their Southern tour immediately after the performance. The College Widow is as popular as ever.

PRINCESS.—Next Saturday night, April 29, this house will close for the season.

COMPANIES CLOSING.

Thomas J. Smith in The Gamekeeper closed April 16 at Aurora, Ill. Dave Seymour, the manager, has been re-engaged by Rowland and Clifford for the coming season to handle another attraction.

W. B. Patton and company, in The Last Rose of Summer, will close a successful season of thirty-eight weeks at Findlay, Ohio, April 29. Mr. Patton will be seen in the same play the coming season, opening early in August.

The Filibuster company, in which Louise Gunning and Frank Lalor were the stars, disbanded at Fitchburg April 19 and the members returned to Boston.

Arizona will close its season in Washington, D. C., April 29.

Adrea will close its season June 3.

The Sothern-Marlowe season will close in Seattle, Wash., June 24.

Eva Tanguay was obliged to close her company and season at the Casino Theatre, Philadelphia, April 22, on account of loss of voice. She will reopen on Aug. 28 in The Sambo Girl.

SAID TO THE MIRROR.

G. D. MACINTYRE: "The announcement that Wagenhals and Kemper had engaged John W. Cope was an error. Will you kindly correct it?"

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THE LONDON STAGE.

Two Plays, One Greek and the Other Giddy —Gawain's Chat of the Theatre.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, April 15.

We have only had two new West End plays this week—that is to say, that one, which was Greek, was ancient enough (say three thousand years of age), to be new to most playgoers, and the other, which was giddy, was new even to rawness.

The first named was The Trojan Women, by my dear old Grecian friend and fellow bard, Euripides, whose work this time, however, did not loom large upon us in his own original noble tongue, but was given in the English vernacular. Sooth to say, this grand but gloomy tragedy had been translated by that celebrated Edinburgh University professor, Gilbert Murray, who is one of the best Greek scholars I have ever met on this sublunary sphere. The rolling and Majestic lines of old Eurip (long may he wave!) came out magnificently in the professor's splendidly selected English, and many of the Court Theatre audience who last Tuesday afternoon had come to scoff remained to pray—to use the phrase of Mr. Pope, of Twickenham, who was a bit of a Greek scholar himself.

Moreover, the acting of this great Greek play was of a fine kind, thereby showing (as I have often pointed out) that, given good material to work upon, our modern and often scoffed at histrions can give a good, nay, a grand, account of themselves. James Hearn as Talthybius, Edyth Olive as Cassandra, and Marie Brema as Hecuba were all infinitely touching, and Edith Wynne-Matthison was the Andromache. The only one out of the picture was Gertrude Kingston, who as Helen the handsome looked the part, but was something too much modern.

By the way, the aforesaid gentle Gertrude has been writing in one of the magazines concerning the British Drama (poor old B. D.!) In her doubtless well-intentioned lucubrations the enchanting Gertrude really showed that (to adopt one of the most expressive locutions I have yet met in that most expressive language) she has bitten off more than she can chew. For example, she seems to think that we have now no plays worthy of the name—that is, nothing properly serious. By serious Gertrude means (as she goes on to show) those so-called problem plays, which (alas!) are often not so great as gloomy and mostly not so nice as nasty.

The "giddy" specimen of the two productions above alluded to was The Officers' Mess. This musical and in some respects muddled mixture was, after a trial trip at a minor melodramatic house in the suburbs, brought last Monday to Terry's Theatre. When I tell you that the word "Mess" referred not to the usual dietary arrangements of English officers, but to a muddle in which certain more or less gallant warriors found themselves involved with sundry hightyflighty chorus girls in tights you will guess the kind of pabulum which this musical mixture served up for playgoing use.

Therefore I will only add that the piece possessed some few amusing episodes and certain songs of merit, both librettically and musically, and that the dresses and dances were really enjoyable. *Voila tout.*

There were two new plays in the suburbs on Monday—namely, at the Broadway Theatre, Deptford, close to the spot where Kit Marlowe was stabbed to death over three hundred years ago. The first of these plays was a pretty little drama written by Alban Atwood and Russell Vaun, and entitled The Little Culprit. The second was The Lady Dentist, a rollicking farce by the aforesaid Atwood and Leopold Montague. This last was a capital piece on Vice Versa lines, and it promises well for the provinces, not to say for the metropolis.

Tita Brand, the brainy daughter of the gifted acting operatic artiste, Marie Brema, is giving a very interesting revival of Othello at the Shaftesbury. Tita as Desdemona is as artistic as she is attractive, and that is saying a good deal. Hubert Carter is an earnest if at present somewhat ebullient Othello, and J. H. (or "Handsome Jack") Barnes is rather too well-meaning an Iago. The Cassio of Henry Ainley is the best thing in the piece.

Speaking of Shakespeare, I have to notify you that both H. B. Irving and Martin Harvey have registered a vow apiece to play Richard III.

I regret to have to announce the death of Henry Thornton Craven, an old-time player-playwright, who although he was getting on for ninety was until a month or two ago a hale and hearty old enthusiast, full of love for his art. Craven started acting over seventy years ago with Macready and company, and forty years ago he wrote dramas for Robson and other great stars of the period.

Sir Henry Irving (who when he was a lad acted with Craven) tells me that he will return to town from Torquay next Monday to rehearse for Becket, with which he starts his season at Drury Lane on the 29th inst. Sir Henry states that he is going well and strong.

Many of the West End theatres will close next week, which is Holy Week, not so much on account of the religious associations as that it is always a bad week for business. Thus, no new production will be vouchsafed unto us until next Saturday. For that evening we are promised the start of Ethel Irving's season at the Criterion, with Charles Brookfield's adaptation of Madame Gresac's Chou, just named What Pamela Wanted, and Lewis Waller's grand and gorgeous revival of Romeo and Juliet at the Imperial. On the following Monday we shall go to welcome your beautiful Maxine Elliott in Clyde Fitch's comedy, Her Own Way, at the Lyric. On the same night Beerbohm Tree will start his big Shakespeare week at His Majesty's, and during the same week some of us must go to Stratford-on-Avon to assist in F. R. Benson's annual bardic birthday celebrations.

Speaking of your States, your brilliant and beloved Ambassador Choate had a farewell dinner given him last night by the leading bigwigs of the British Bench and Bar. All concerned paid the highest tribute to your great nation's representative, as well they might. As the privileged representative of the THE MIRROR, I have often had the honor of meeting and talking with Ambassador Choate, and his kindness and geniality have ever been such that he will always be regarded with gratitude by GAWAIN.

LUDLAM SCHOOL GRADUATING.

The graduating exercises of the Ludlam School of Dramatic Art, of Philadelphia and New York, were held in the New Century Drawing Room, Philadelphia, Friday evening, April 14. The following programme was given.

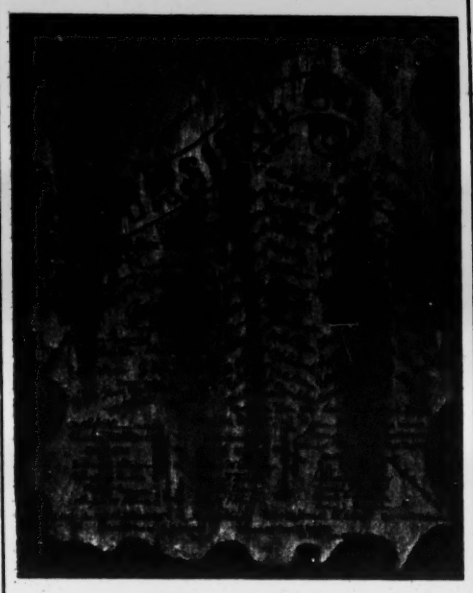
Address, by John A. Clark; piano solo, by Marie Estlin; "The Famine," by Flora L. Stevens; "How the LaRue Stakes Were Lost," by Lelia R. Reynolds; "Mighty Lak a Rose" and "The Gavotte in Gray," by F. Marion Holahan; "Zingarella," by Marguerite B. Rudy; "Behind the Curtain," by P. Evelyn Richman; "The Year After," by Elsie Irish; "The Marriage of the Flowers," by Helen Collier; "Hagar," by Lydia Johnston; "The Chariot Race," by H. Neale Mellersh; "The Soul of the Violin," by W. Mathias Armstrong; "Thady O'Flinn," by the class; "Illileo," by Agnes Katherine Luckenbill, and "A Florentine Juliet," by Emma E. Clark.

Presentation of diplomas followed. They were conferred upon Helen Collier, Lelia Rebecca Reynolds, Pearl Evelyn Richman, Marguerite Brittain Rudy, Lydia Johnston, Flora Luella Stevens, Harriet Neale Mellersh, F. Marion Holahan, Elsie Irish, Elizabeth H. Reeves, Emma Eugenia Clark, Alva J. Crossley, Agnes Katherine Luckenbill and W. Mathias Armstrong, of the Philadelphia school, and of the New York class, Louise Lincoln, Clarice Thornton, Edna Conroy, Charlotte Groesbeck, Winnie Deshelle, Dorothy Tunison, Harry F. Wunder, Kirke Hart and Robert B. Dykins.

Certificates were granted to the following: Margaret Tice, Lillian L. Hulings, V. E. Ross, Catherine Addams, Marie Hood, Helen Collier, L. W. Colfelt, E. J. Krause, Jr., P. J. Crosland and Albert W. Eschner, and for a post-graduate course to Beulah E. Bailey. Mabel M. Foote received the diploma on merit.

The annual closing performances of the school will be held at the Broad Street Theatre. The Merchant of Venice will be given May 17, Richard III May 29 and Mother Goose's Jubilee as an opera for the children's classes May 27.

A UNIQUE "ROSTER."



The above cut is a reproduction from a photograph of a unique souvenir of the tour of Henry W. Savage's Parsifal company. The original is a solid piece of oak, four feet long by three feet wide. All of the signatures on the board are genuine, having been written by the various individuals in pencil, and then burned into the wood. The unique idea of preserving the signatures of the members originated with Joseph Williams, the property man of the company, who also made the design. The delicate work of tracing the signatures with the wood burning apparatus was done by Edwin Deming, the assistant electrician, who spent seven hours on the task. The original has been hung in the rooms of the Cleveland Chess Club.

THE ACTORS' FUND MEETING.

The annual business meeting and election of the Actors' Fund will be held at the Savoy Theatre in the morning of May 9 at 11 o'clock, when a president, first and second vice-presidents, secretary, treasurer and eight trustees will be balloted for, the officers to serve one year and the eight trustees to serve two years. Members may procure tickets of admission to the morning meeting at the office of the Fund, Room 607, 112-114 West Forty-second street, New York.

A $5000 VERDICT.

Claire J. Voorhees was awarded a verdict of $5,000 against the Conried Metropolitan Opera Company in the Supreme Court of Queens County April 19. Suit was brought to recover $25,000. The plaintiff alleged that in January, 1904, he was employed as a stage hand in the Metropolitan Opera House, and during a production of Aida was seriously injured by a piece of falling scenery and crippled for life.

REFLECTIONS.

One of the features of the annual children's entertainment to be given by the Madison Avenue Woman's Exchange at Wallack's Theatre April 27 will be Grimm's fairy story of "Hansel and Gretel," told with a musical setting, by Mrs. Marion Leland.

Charles Mailes, of Kirke La Shelle's The Virginian company, playing at Salt Lake City, was summoned April 16 to the bedside of his mother, who is dangerously ill at her home in Everett, Mass. Mr. Mailes arrived there April 19.

Howard Kyle is directing a production of Robertson's School, which is to be given on Wednesday afternoon, April 26, at the Berkeley Lyceum, under the patronage of Bishop Greer, as a benefit for the Three Arts Club, an organization of young women, students of music, the drama and of painting. Their club house, which they hope to enlarge, is a congenial home for the members at very economical rates.

The Press Agents' Association of New York gave a dinner Saturday night in Browne's chop house to Tody Hamilton. Among those present were Wells Hawks, Mason Peters, Channing Pollock, Colonel Cook and other celebrities.

In consequence of the death of Joseph Jefferson the annual ladies' day reception at the Players' Club, which was to have taken place yesterday, was abandoned, and the invitations were recalled.

Lylene Radcliffe, after a successful season, sailed for Europe last Saturday.

William Young has been appointed by the Board of Directors of the Actors' Fund to fill the position left vacant by the death of John Matthews.

Paul Orleneff and his company of Russian players have secured Arnold Reeves, author of The Shepherd King, to act as their American representative. Mr. Reeves has engaged the Murray Hill Theatre, where these players will appear for a limited engagement, beginning May 8. The first production will be Tzar Theodore Ivanovitch (son of Ivan, the terrible), a tragedy by Count Alexis Tolstoi.

Mr. and Mrs. J. P. Jordan (Dorothy Lambert) sailed for England on the *Arabic* from Boston Thursday last.

The Actors' Fund of America anniversary meeting will be held in the Broadway Theatre on Tuesday, May 9, at 2.30 o'clock P.M. Among the speakers will be Bishop Potter and D. Cady Herrick. This is a resumption of the celebrations of the fund which took place some years ago at Wallack's Theatre, and it is purposed to make it a regular annual feature.

Ethel Barrymore fainted again from exhaustion at the close of the third act of Sunday in Chicago, Saturday night.

Ida Brooks Hunt, who was ill at her home in New York city for a week, resumed her role of Nightingale in Woodland in Providence April 22. Miss Hunt and Margaret Sayre will soon sail for Europe.

Mart Hanley is negotiating with the Polish actress, Alexandra Viarda, for a tour next season in Deborah.

Charles E. Blaney's newest play, My Tom Boy Girl, at Blaney's Theatre, Baltimore, on April 10, will be seen at the Fourteenth Street Theatre, New York, for two weeks, beginning May 15.

Justice MacLean last week denied the application of Fred. C. Whitney for an injunction preventing Grace Cameron from singing "Since Dolly Dimples Made a Hit," which she sang originally in Piff, Paff, Pouf. Miss Cameron is now in vaudeville.

Adeline Dunlap closed with The Gypsy Girl company on Saturday and will leave shortly to join the stock company at Louisville.

Charles Warner will return to America next season, under Charles Frohman's management, and play The Cavelier.

THE STOCK COMPANIES.

Permanent Organizations as Well as Those for Summer Work Increasing in Number.

Many uninformed people are lamenting the alleged lack of stock companies. That there will be seven in New York City alone this Summer proves that this form of organization is very much alive and most popular in many cities, and that their leading actors maintain hard-won reputations by conscientious and unremitting endeavor. The following is a nearly complete list of the permanent stock companies, according to city and theatre. Their weekly plays can be found under the correspondence from each city:

Baltimore—Chase's.
Boston—Bowdoin Square, Castle Square.
Brooklyn—Bijou, Columbia, Payton's, Lyceum.
Buffalo—Park, Teck.
Chicago—Bush Temple, Howard's, People's, Thirty-first Street.
Cincinnati—Robinson's.
Cleveland—Colonial, Empire.
Columbus—Empire.
Detroit—Lafayette.
Los Angeles—Belasco's, Burbank, Grand Opera House.
Minneapolis—Lyceum.
Milwaukee—Academy.
New Orleans—Grand Opera House, Greenwall.
New York—Proctor's Fifth Avenue, Proctor's Fifty-eighth Street, Proctor's 125th Street, Yorkville,
Oakland—Ye Liberty.
Pawtucket—Keith's.
Philadelphia—Forepaugh's, Standard.
Pittsburgh—Alvin, Avenue.
Portland, Ore.—Columbia.
Providence—Imperial.
San Francisco—Alcazar, Central, Majestic.
Scranton—Court Square.
Seattle—Seattle.
St. Joseph, Mo.—Orpheum.
St. Louis, Mo.—Odeon.
Troy—Lyceum.

Some of the above list will play all Summer. A list of those which will play Spring or Summer companies would include:

Williamsport—Vallamount.
Worcester—Worcester.
Utica—Majestic.
Springfield, Mass.—Court Square.
Rochester—Baker's, Lyceum, National, Cook Opera House.
Roanoke—Academy.
Portland, Me.—Gem.
Denver—Elitch's.
Syracuse—Golt, Bastable, Mordant.
St. Paul—Grand Opera House.
Albany—Harmanus Bleecker Hall, Proctor's, Empire.
Dayton—National.
Chicago—New Marlowe.
Cincinnati—Forepaugh's.
Fall River—Sheedy's.
Louisville—Macauley's.
Lowell—Casto.
Minneapolis—Ferris.
New Bedford—Hathaway.
Norfolk—Piney Beach.
Philadelphia—Keith's.
Providence—Empire.
Spokane—Auditorium.
San Francisco—Grand Opera House.
Toledo—Douglas.
New York—Fawcett, Yorkville, West End.
Hartford—Hunter, Bradford's.
Wooster—Bradford's.
Indianapolis—English.
St. Louis—Imperial.
Providence—Empire.
Springfield, Mo.—Diemer.
Montreal, Canada—Royal.

This list is necessarily incomplete, as new companies are forming each week.

NOTES.

Edwin Mordant will place a stock company headed by himself at the Grand Opera House, Syracuse, N. Y., commencing May 1. He has canceled his contract with Blaney's Baltimore theatre and will be interested only in the Syracuse enterprise.

Ola Humphrey will leave this week for her home in California for a short visit. She will return later to originate the leading role in The Mask of a King, which Edwin Mordant will produce with his stock company in Syracuse during the Summer. They will star in this play next season.

Maude Leone will be featured as leading woman with the Piney Beach stock company at Norfolk, Va., this Summer. She has just finished a successful season as Jeanette Logan with the Human Hearts company (Southern), which closed April 15.

George Fawcett announces that in connection with his company, which is to open the American Theatre on May 1, he has signed a contract with Bertha Kalich to appear for one week, beginning May 22, in a play not yet determined upon. She will play for the first time in her carer in English, following Jacob Adler as Shylock to Percy Haswell's Portia. This will thus give an opportunity to see two of the leading Yiddish actors.

Henry C. Mortimer resigned from the Russ Whytal stock company, Baltimore, April 22, to begin rehearsals for his Summer engagement with the Lafayette Theatre stock company, of Detroit, opening April 30 in Ivan the Terrible.

Claire Grenville was specially engaged for the Mortimer Snow stock company in Scranton, Pa., for Antoinette de Mauban in the Prisoner of Zenda, week of April 10, and was retained for Martha in The Holy City, week of April 17. The critics gave her excellent notices for her work. At the conclusion of her engagement she leaves for Schenectady, N. Y., to open with Mr. Snow's new stock company at the Mohawk Theatre for the Summer.

Gertrude Dion Magill, who for the past three Summer seasons held the position as stock star of the Buffinton stock company in New Bedford, Mass., has been engaged to head the stock company at Sheedy's New Bijou Theatre, Fall River, Mass., for the coming Spring and Summer season.

M. F. Ryan has been engaged for the Buffinton stock company, opening at Sheedy's New Bijou Theatre, Fall River, Mass., April 24.

The Holy City was produced at Scranton, Pa., by the Mortimer Snow company the week of April 17, with the original scenery and costumes, under the direction of Oscar C. Appel, who succeeder Geo. E. Lach March 7. Mr. Appel has won the praise of the Scranton press for his able work as director, and in the part of Judas in The Holy City he achieved a marked success and showed a remarkable versatility, which the critics noted, speaking of his success as Ruder, the landlord in Heidelburg, two weeks before.

Carolyne M. Gean has been engaged as leading woman for the new stock company which is to open at Macauley's Theatre in Louisville, Ky., May 15. Oscar Eagle will be the stage director. Others engaged are: George Haney, Edwin Forsburg and Corinne Cantwell. The season opens with In the Palace of the King.

Florence Gerald, having closed the season with The County Chairman, has joined the Alcazar Stock company at the Alcazar Theatre in San Francisco, and will open on Monday, April 24, as Queen Catherine in When Knighthood Was in Flower.

Spottiswoode Aitken has left for Boston to play a special six-weeks' engagement of principal comedy at the Castle Square Theatre, opening April 30 in Dorothy Vernon of Haddon Hall.

Eleanor Carez will be a member of the stock company at Denver for the Summer.

Francis Morey has arranged for Una Clayton and her company to return to Montreal, opening May 22 for a Summer season. He has secured a capable supporting company, including Mortimer Martini, heavy man and stage director; Albert Earl, juveniles and stage-manager, and Irving R. Walton, comedian. Only royalty plays will be produced. Mr. Morey is now in New York city arranging for plays. E. D. Shaw will be his New York representative.

Mr. Hadfield resigned from the Mansfield company to join the Mordant's Stock company at Syracuse. Mrs. Hadfield will also be a member of that organization.

Walter Crosby closed his engagement at the Bijou Theatre in Brooklyn on Saturday, and has signed for the Denver Stock company.

Nathan Aronson has signed with the Mordant Stock company, opening May 1.

Felix Fantus has signed with Spitz and Nathanson for the Empire Stock company in Providence, R. I.

John O. Hewitt, and Edward P. Lewers will begin the second season of their Summer stock company about June 1. The company is now being engaged. Adelaide Fitz-Allan and Fuller Mellish will head it. The Heir of Baratavia, by John O. Hewitt, and Jean Gerot, by Edward Lewers, will be produced by them for the first time.

Mrs. Forepaugh will resume control of the Forepaugh Stock company in Philadelphia next season.

Engel Sumner will be with the Syracuse Stock company this Summer.

Douglas Fairbanks and Robert Ober are engaged by Hunter and Bradford for their stocks in Wooster and Hartford. Adele Richardson will go to Hurtig and Seamon's Stock in Rochester.

AMONG THE DRAMATISTS.

Henri Lavedun's play in three acts, Le Duel, which was produced at the Théâtre Française April 17 achieved an instant success by its literary quality and strength.

Channing Pollock has been secured by the Leibler Company to dramatize "In the Bishop's Carriage."

Clyde Fitch's The Woman in the Case is now being adapted for presentation on the German stage by Theodore Kremer, who sails May 15 for Berlin, where the play will be presented early in June.

Ralph Stuart will produce in Montreal, May 1, a new romantic drama by Arthur W. Marchmont entitled The Courier of Fortune.

M. Brieux' dramatization of Paul Hervieu's novel, "L'Armature," was produced at the Théâtre du Vaudeville, in Paris, April 18. It depicts intensely the struggle between love and cash, and is said to be a success.

Charles Frohman has obtained the American rights of The Duel, a drama by Henri Lavedan, which has been a success in Paris.

Gabriele d'Annunzio is said to be writing a tragedy based on the life of Nero.

Back in Jersey, a new rural play by W. J. McKiernan, author of The Gunner's Mate, will be produced at the Newark Theatre May 8, for one week.

William C. Keogh will produce a new melodrama by Hal Reid next season.

Jerrold Shepard has signed a two years' contract as general manager for [illegible] and Walford, the play dealers [illegible] his dramatic work, having [illegible] new plays to be produced next season.

Theodore [illegible] Tom Moore was the play chosen by [illegible] for his debut in Australia. It [illegible] the immediate hit of the season.

Maurice [illegible] comedy-drama, The Florentines, will [illegible] dramatic recital by [illegible] Waldorf Astoria Tuesday evening.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Victor Moore and Emma Littlefield, Ward and Curran, Cook and Hayes, Marco Twins, Michel Brahan and dog "Mickey," Pauline Moran, Le Smythe and Abacco, Miles and Nitram, The Hollands, Villiars and Lee, Frank Elmo, Danforth and Druce, vitagraph.

Keith's Union Square.

Homer B. Mason, Marguerite Keeler and company, Monroe, Mack and Lawrence, Sam Elton, Trovollo, Basque Quartette, Lillian Shaw, Mattie Lockette, Rice Family, Brazil and Brazil, Joe Morris, Zara and Stetson, biograph. The Three Castrillons, Cuban acrobats, make their American debut.

Hurtig and Seamon's.

Edna Wallace Hopper and company, Pearl Andrews, Dolan and Lenharr, Reed Birds, George H. Wood, Empire Comedy Four, Two Pucks, Hedrix and Prescott, vitagraph.

Proctor's Fifth Avenue.

Dorothy Vernon of Haddon Hall, with Isabelle Evesson, Henry Woodruff, Lilla Vane, Mathilde Deshon and others in the cast. Vaudeville: Fred Niblo, Miss Martha, motion pictures.

Proctor's Twenty-third Street.

Peter F. Dailey and his Lu Lu Girls, Hal Davis and Ines Macauley, in Pals; Staley and Birbeck, Fred Niblo, Four Huntings, Dollar Troupe, Techow's cats, Charles Mildaire, Earle and Leo, motion pictures.

Proctor's 125th Street.

Old Heidelberg, with William J. Kelly, Gerald Griffin, Harold Hartsell, Fred W. Peters, Beatrice Morgan, Helen Whitman, Myra Brooke and others in the cast. Ollio: Four Musical Avolos, A. K. Caldera, motion pictures.

Proctor's Fifty-eighth Street.

The Great Ruby, with Robert Drouet, Grace Reals, Laura Almosnino and others in the cast. Mozarto and the motion pictures are in the ollio.

Hammerstein's Victoria.

Joe Welch, Edna Aug, Eva Williams and Jac Tucker, Grand Opera Trio, Thomas Q. Seabrooke, Charles T. Aldrich, Felix and Barry, Union Gatling Guards, Finlay and Burke, Wiora Trio, vitagraph.

Colonial.

McIntyre and Heath, Spessardy's bears, Cole and Johnson, Four Madcaps, the Great Buckner, Clarice Vance, Frank and Jen Latona, Almont and Dumont, Smirl and Kessner, Probst, vitagraph.

Hippodrome.

A Yankee Circus on Mars and The Raiders. Col. Gaston Bordevarry, the rifle expert, makes his debut this week, and heads the list of vaudeville entertainers.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Richard Golden and company headed the bill, presenting a condensed version of Mr. Golden's Old Jed Prouty, called Old Jed Prouty in Boston. Mr. Golden has been playing Jed for a good many years, off and on, but his interest in the character never seems to wane, and it is as delightful a creation now as when he played it for the first time. The sketch is a blending of humor and pathos, very happily arranged, and it scored one of the hits of the season. George W. Leslie, who recently returned from a long tour abroad, was Mr. Golden's chief assistant and played Beacon Hill breezily. Carolyn Elberta, Vivian Prescott, little Ethel Grandin and Robert Craig completed a good cast. Al. Lawrence, just back from his triumphs in England, was heartily greeted by his numerous friends and admirers. His method has improved considerably and his success was pronounced. He has not changed his material much, but has added a short recitation that tells the story of the first letter ever written by a little girl to her father, that was artistically done and won Mr. Lawrence an enthusiastic recall. Melville and Stetson scored heavily with their melange of mirthful imitations and won many good hearty laughs. The "kid" sketch of Sager Midgely and Gertie Carlisle went as well as usual. Pat Rooney and Marion Bent brought down the house with their wonderful dancing. Treloar, the magnificently formed athlete, presented a series of tricks that would be hard to duplicate and kept the spectators spellbound by his exhibition of great strength. He was assisted by Edna Tempest. Mabel Carew and Gertie Hayes pleased in their novel offering, The Derby Race, in which they do excellent work. The Elgonas, Majestic Trio, Ferrell Brothers, Stevenson and Bissett, Zano and the biograph were the other numbers.

HIPPODROME.—Among the many features in A Yankee Circus on Mars the Sisters Ty-Bell deserve special mention. They do an act unlike any other in vaudeville and their turn has been received with great demonstrations of approval. One of them hangs suspended by her teeth at the end of a long rope and twists her body about rapidly until the rope gets into a kink. She then allows it to unwind, and at the same time her body swings back and forth in a way that causes the spectators to hold their breath. The act is one of the best brought over from Europe by Thompson and Dundy. Another performer who held the attention of the audience was Calcedo, the King of the Wire, whose startling performance is too well known to need any comment. On April 17, when the second week opened, the management presented Coco, the famous baboon. He proved a most interesting feature and imitated the actions of a human being to perfection. The Three Romay Sisters made their American reappearance and were warmly welcomed. They are clever musical clowns. Albert Carre showed his trained horses, ponies and dogs for the first time here and the act made a big hit. At every performance since the opening people have been turned away, and the Hippodrome may be put on record as an overwhelming success.

PASTOR'S.—Georgia Gardner and Joseph Maddern were the headliners, presenting A Rise in Rye, one of Will M. Cressy's best sketches. The laughter was loud and continuous during the presentation of the act and both performers made hits. The honors were shared by Roberts, Hayes and Roberts in their funny skit. Martini and Max Millian, the clever illusion parodists, were well received. The Pantzer Trio did an excellent gymnastic specialty. Jeanne Ardelle, assisted by several smart and clever "picks," scored one of the hits of the bill in a very taking specialty that embraced some good dancing and excellent singing. Miss Ardelle believes in doing something out of the ordinary and she is to be commended for her enterprise. Leona Francis, a charming vocalist with a pleasing voice, made her first appearance at this house and succeeded in winning several well deserved encores. She has a most taking personality and sings well. The Ford Sisters in their fine dancing act, Kennedy and James in the funny Dr. Daffy, Gregory and Wood, Spedden and Herson, the Stanleys, Charles H. Duncan and the vitagraph were also in the bill.

COLONIAL.—Cecilia Loftus finished the third and final week of her engagement, scoring the biggest kind of a success before very large audiences. Frank Keenan was a special feature, and, assisted by his clever company, presented The System of Dr. Tarr in a superb manner. On several occasions during the week Mr. Keenan was forced to make a speech in response to the continued applause. Herbert Lloyd made his reappearance after a long absence in Europe and made a big laughing hit in his quaint and original comedy juggling act. He has added a number of new tricks, all of which are worthy of the highest praise. He was assisted by Lillian Lyllian. The Twelve Navajo Girls, who now include the charming little drummer, Miss McDonough, formerly a big feature with the Fadettes, were seen in their pleasing specialty, which now has a scene on a man-of-war that is a good addition to the turn. Holcombe, Curtis and Webb in A Winter Session were well received, and the Dollar Troupe scored heavily in their acrobatic specialty. O'Brien and Havel, in Ticks and Clicks, the Wiora Trio and the vitagraph made up a pleasing programme.

HAMMERSTEIN'S VICTORIA.—James J. Corbett returned to vaudeville, which is his proper sphere, last week, and pleased his admirers with his stories, which he tells well. Madame Adelaide Herrmann presented her new act, with its many cleverly arranged illusions, with great success. Patrice, who has been starring for several seasons, made her reappearance in the field in which she was so successful in the past and made a decidedly satisfactory impression with her spectacular sketch, The Girl in the Moon. Victor Moore and Emma Littlefield, who were here only a few weeks ago, said *au revoir* to the States, as they are to sail soon for England. They were given a rousing send-off. Ward and Curran made a big laughing success in The Terrible Judge. The Three Dumonds, Coakley and McBride, Taylor Twin Sisters and the moving views scored. The Globe of Death, described in last week's MIRROR, finished a second successful week.

PROCTOR'S TWENTY-THIRD STREET.—Eddie Foy and company in The Man Behind the Gun were the headliners. The Empire City Quartette followed Mr. Foy on the programme and scored tremendously. Charles T. Aldrich also came in for a big share of applause. Edna Aug made her reappearance in vaudeville in a new act, consisting of imitations of Elfie Fay, Edna May and others. Miss Aug copied Miss Fay's mannerisms to a dot, even to the wonderful "topknot" business with her hair, and the audience was not slow to recognize the faithfulness of the imitation. Another excellent bit was an impersonation of a six-year-old girl reciting "Mary Had a Little Lamb." Miss Aug improves constantly and her personality is so engaging that she cannot fail. Stuart Barnes' monologue has many good points and laughter was the watchword while he was on. The Exposition Four, consisting of the Three Alexander Brothers and James Brady, did well with their musical offering. The clever Duffin-Redcay troupe, Three Ramoniers, Mlle. Latina, Three Funny Mitchells, and the motion pictures completed the programme.

PROCTOR'S FIFTH AVENUE.—Christopher Jr., Madeline Lucette Ryley's charming little comedy, was fairly well played by the stock company. Henry Woodruff in the leading role, Lilla Vane as Dora, Gertrude Berkley as Mrs. Glib, Frank McIntyre as Colt, Sr., Gerald Griffin as Hedway, Laura Almosnino as Nelly, and Mathilde Deshon as Mrs. Colt were prominent in a cast including H. Dudley Hawley, Geoffrey Stein, Byron Ongley and W. J. Butler. On account of doing away with the continuous policy the ollio consisted only of Marguerite and Hanley, Esher Sisters, views of travel and the motion pictures.

PROCTOR'S FIFTY-EIGHTH STREET.—Record crowds were the rule last week when A Gentleman of France was put on. Robert Drouet made his first appearance as leading man of the company and received a hearty welcome. As Gaston De Marsac he gave an excellent performance and was ably assisted by Grace Reals as Mlle. De La Vire, Agnes Scott as Mathurine, and William R. Randall as Vicomte De Turenne. The ollio included Lawrence and Thompson and the motion pictures.

PROCTOR'S 125TH STREET.—The County Fair, with Neil Burgess in his original role of Abigail Prue, drew good houses. He was ably assisted by Inez Plummer as Taggs, William J. Kelly as Joel, Scott Cooper as Otis. Riley Chamberlin, Stanley Murphy, Julian Reed, Ina Brooks and Alice Edge were also in the cast. The Miles-Stavordale Quintette, Orpheus Comedy Four and the motion pictures entertained between the acts.

HURTIG AND SEAMON'S.—Henry Lee's impersonations of great men and Elsie Janis' imitations of great actors and actresses were the two big features of an excellent bill. Miss Janis' friends turned out in full force and she was applauded to the echo. The funny turn of Sherman and De Forrest, lively Josephine Sabel, with good songs; Frencelli and Lewis, in The Ballyhoo; Julia Kingsley and Nelson Lewis, in a bright playlet; Estelle Wordette and company, clever farceurs; Bellman and Moore, bright comedy entertainers, and the pictures rounded out the programme.

The Burlesque Houses.

DEWEY.—Scribner's Morning Glories, presenting a burlesque called The Devil's Daughter, pleased the patrons immensely. Clarence Wilbur as Patsy scored a big hit and was ably assisted by Nat Bernard, Frank Scott, Lillian Hathaway, Etta Cooper, Elsie Harvey and other clever people. This week, Tiger Lillies.

GOTHAM.—Manchester's Crackerjacks provided an entertainment that was right to the taste of the Harlemites. There are a number of clever people in the company and they all worked hard. This week, Rentz-Santley company.

LONDON.—Irwin's Big Show, with the Zeb and Zarrow troupe, Six Ratzenbenders and other good acts, scored. This week, Merry Maidens.

MINER'S BOWERY.—The Rose Hill Folly company, including T. F. Thomas, George W. Rice, John E. Cain and others, drew good houses. This week, Rose Sydell's London Belles.

MINER'S EIGHTH AVENUE.—The Rentz-Santley company pleased with burlesque and vaudeville. This week, Trocadero Burlesquers.

OLYMPIC.—Watson's Oriental Burlesquers appeared here last week and are followed by Dave Marion's company.

PROCTOR ABANDONS "CONTINUOUS."

The "continuous" plan of running the performance through from the opening of the house in the afternoon until the curtain fell on the last act on the bill, which has been in vogue at Proctor's Twenty-third Street house since the vaudeville policy was inaugurated there many years ago, was changed last week, and the "two shows a day" arrangement was substituted. The programme last week consisted of ten acts, exclusive of the motion pictures and the stereopticon. One reason for the change may be the great scarcity of "chasers," as the performers who were formerly relied upon to drive the late stayers into the street during the supper hours have all gone West and are now appearing as "headliners" on the ten-cent circuits.

BIG CIRCUS GOES TO BROOKLYN.

The Barnum and Bailey Greatest Show on Earth finished its successful engagement at Madison Square Garden on Saturday night, and began the road season yesterday afternoon in Brooklyn. The attendance during the twenty-seven days has been almost 400,000, and the receipts have averaged $8,500 a day, which almost equals the great record made during the first year that "Jumbo" was exhibited.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.,
LONDON, April 15.

There seems to be no limit to the aspirations of the music hall artist; in fact, what the Alhambra is presenting in Sylvester Schaffer, Jr., may be the precedent of a time when one man will occupy the stage for the whole evening. At least it seems so from the length of time allowed to Schaffer for his act. He has seventy-five minutes in which to show an appreciative audience how he can manipulate cards and coins, what an adept he is with the brush, how he can juggle in every conceivable fashion, his skill in horseback riding, his miniature Risley act with dogs, his good marksmanship, his impersonations of famous violinists, his strong act, and a finale in which he poses as a young Atlas. I think more can be said for his versatility than for his particular talent in any one of these specialties, except in his rifle and pistol shooting, but there is no doubt that he has a great future before him, considering that he is hardly out of his teens. The special scenery he uses in his acts distinguishes each of his specialties, though it seems somewhat unwise that the front curtain should be dropped to allow for scenic change, as a tableau drop scene would answer that purpose equally well and be more appropriate to the entire production. Schaffer received an ovation at the finish of his turn and should prove a personal success with his grace and pleasing appearance, showing a good training in stage deportment, for which the Schaffer Family hag been noted. His turn should be an immense attraction for the Alhambra. The "Urbanora," at that house, is ever up-to-date in presenting topical bioscope views, which were received with much appreciation. The two ballets at the Alhambra are still enjoying huge successes.

Back at the Tivoli are Cline and Clark, who have not changed their color, and remain black and white respectively. This piebald act, however, makes good here with its dancing and the snap that the colored man really throws into the act. Charles Leonard Fletcher, who by the way is billed as Charles Leo Fletcher, is becoming a favorite at that hall with his impersonations. As Charles Warner in Drink he is excellent, and very good as William Gillette in Sherlock Holmes. He should be highly elated at his success.

The Brothers Bright are very much so in their gymnastic work. They excel in their hand balancing and proved a feature. Alexandra Dagmar in her old-time adaptation from The Duchess of Dantzic still depends upon her striking appearance to make good, and she does not miss many opportunities in her songs and humor. The rest of the bill is comprised of such excellent artists as R. G. Knowles, T. E. Dunville, Arthur Roberts, Gus Elen, Harry Ford, and Fanny Wentworth—quite a collection of stars. Joseph Wilson is fast making himself very popular as the manager of this cozy hall. He seems to have many well-wishers. Lola Yeberri is billed to appear at this house next week in her Spanish dances.

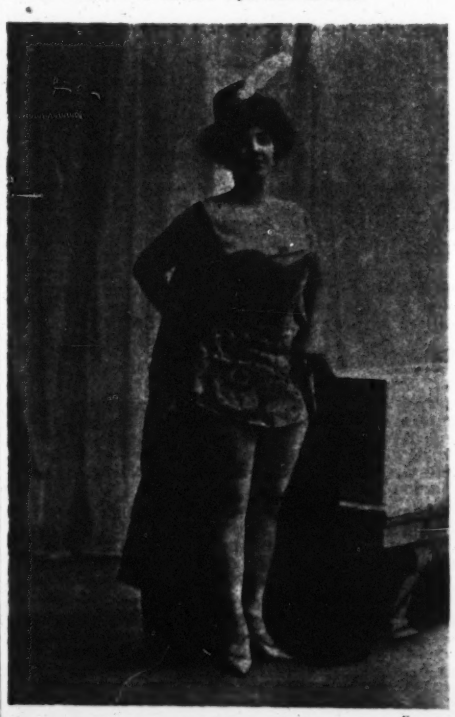

Photo by Hana, London, Eng.

Above is a picture of Edna, "The Whistling Nightingale," known in the United States as Edna Collins, an American girl who has been making quite a success on the Continent with her whistling. Her recent debut at the Alhambra Theatre, London, proved an immense success. She has a prepossessing manner and remarkable talent as a whistler.

I looked into the Lyceum to find Howard and Harris in their Happy Hooligan act going very strong, a proof of which is that they have been extended twice in their engagement, the first time from a month to six weeks, and then a further two weeks, making a two months' engagement in all. Leonidas, the animal king, deserves a lot of praise for the command which he has over his dogs, for the stage is literally filled with them, of all shapes and sizes. He also has a few cats, who look nice, but do very little. Bruin seems just as much at home with exploding cannons on his chin as other men do with whiskers. He juggles with several shells and steering wheels in rapid succession and with the utmost ease. Barrows, Lancaster and company, who arrived last week from America, opened last Monday at the Coliseum, and I am sorry to say that they are more than dissatisfied with the time allowed them by the management, which is only ten minutes for an act which they state they cannot possibly condense under twenty. Every night this week the curtain has been rung down in the middle of their lines, and they have consequently gone to law to demand a more satisfactory arrangement. It seems unfortunate that such a misunderstanding should occur, and it is to be hoped that the disagreement will be settled amicably on both sides.

Frankie Bailey and her troupe of American Girls have been doing well at Lille, France, this week. She opens next week at the Lyceum, where I feel sure she ought to please.

Mrs. Jordan, wife of Jordan, of Jordan and Harvey, the Hebrew comedians, wishes to be remembered to her friends in the States.

Johnny Quigley has left London for a tour in the provinces. He opens at the Palace Theatre, Manchester, next week.

Hayman and Franklin have nothing to complain of, they are booked solid for some time to come, and the press notices they have received are excellent.

Madame Emmy, with her fox terriers, sailed for America last Wednesday on the *Mareno*, and Hugh Stanton left on the *Baltic*.

I understand that James J. Corbett is booked to appear at the Coliseum next June, while George Fuller Golden opens Dec. 18 on the Moss and Stoll tour, sailing direct from Australia for this country.

Clare Moore, who left last Saturday for New York, played a week's engagement at the Standard Music Hall and made quite a good impression. She refused further dates, however, so she informs me, because she wished to be home again.

B. F. Keith is in London on a vacation, and will not be disturbed for business.

Houdini has again been pestered by imitators. Only this week in Cardiff some performer has appeared at an opposition house with the intention of revealing all of Houdini's tricks, but I do not think that he has anything to fear from his imitator.

Ross and Lewis are a big success at the Palace Theatre, Bradford, this week.

Radford and Valentine write me from Bordeaux, France, that they have captured the town.

REVONOC.

McCOY AND JACKSON.

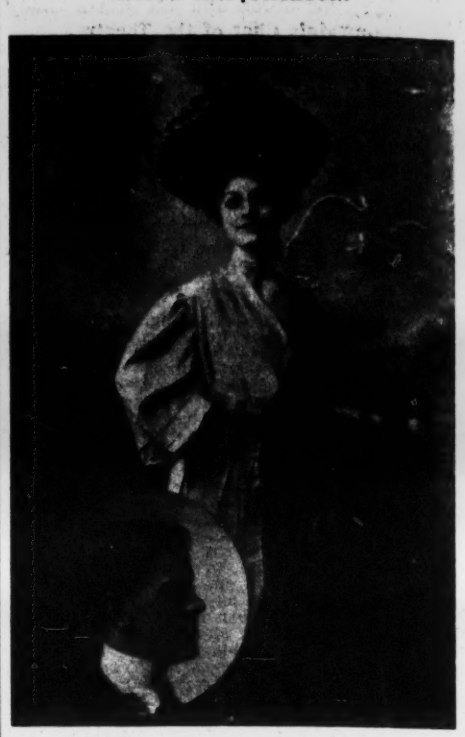

Photo by Reidsema Kalamazoo, Mich.

Above are excellent likenesses of James E. McCoy and Bernie Jackson (Mrs. McCoy), who are now playing at the Lafayette Theatre in Detroit, Mich., a special stock engagement of several weeks as the principal vaudeville feature of the Van Dyke and Ollie Eaton company. They are now finishing their second season with this company and have been re-engaged for next season. Constant additions to their act in the way of novel and standard musical instruments are being made and a small fortune has been invested in them alone. They are able to produce the beautiful strains of "A Che La Morte" as well as "I've Got a Feelin' For You." Mr. McCoy, by continued watchfulness and by taking advantage of every new musical feature, is adding to the versatility and excellence of their specialty, and in time this really talented duo will be seen in some of the principal vaudeville houses of the East.

WAR ON SPECULATORS.

In the history of New York theatricals there never has been such a plague of speculators as there is at present at the new Hippodrome. There are at least thirty of them actively at work all the time, and sometimes the number is greatly increased. They are, as usual, totally lacking in manners or common decency and waylay intending ticket buyers, treating men, women and even children in the rough way characteristic of their peculiar calling. Elmer S. Dundy, one of the managers of the house, has taken up the matter and is making a vigorous fight against them. On Tuesday last he caused the arrest of Leon Levy, who was fined $2 the following day in the Yorkville Police Court. On Thursday evening Michael Jacobs, Solomon Blaw, and Benjamin Cohen were arrested. Mr. Dundy proposes to keep up the fight, and he says his firm is willing to spend $5,000 for an effective method that will eliminate the speculating evil.

THE BIG BENEFIT FOR THE HOME.

Under the joint auspices of the vaudeville managers, agents and members of that branch of the theatrical profession, the third annual benefit in aid of the Actors' Home at Staten Island is announced for Sunday evening, May 7, at the Metropolitan Opera House. It is the intention of the committee in charge to make this one of the greatest and most attractive entertainments ever offered to the public, and special acts and original and novel features are being planned in which over two hundred of the best known stars in vaudeville will participate, the names of those who have already volunteered being strong enough to draw audiences that would fill a dozen theatres. The pressing need of the Home at present, the worthy object itself, and the attractive programme that will be offered, will unquestionably appeal to the public as well as the profession and serve to crowd the Opera House to its utmost capacity.

WILDER'S TRAVELOGUE.

During his recent tour of the world Marshall P. Wilder found Japan by all odds the most interesting country he visited. He was so taken with the people and their manners and customs that he made copious notes and secured a large number of beautiful colored slides that were painted especially for him by the celebrated Japanese artist, K. Kimbi, of Yokohama. These he uses in his new travelogue, in which he describes humorously and interestingly the "cute" little people. The new offering is totally unlike anything heretofore done by Mr. Wilder, and the vaudeville patrons have been enjoying it with keen relish.

CARLOTTA INJURED.

Carlotta the Marvel, who looped the loop successfully for nine weeks at Proctor's, and who has since been on the road, came to grief on Wednesday afternoon last while performing at the Trent Theatre, Trenton, N. J. When she reached the end of the incline leading from the loop her bicycle swung to one side and she ran into a group of stage hands. In falling from the machine she struck on her head and shoulders and was picked up unconscious. She was treated at a hospital and was able to resume work the following day.

A BIG PRODUCTION.

Myles McCarthy intends to make a production in vaudeville before the end of the season that will engage the service of twenty people. The sketch will be called The Under Dog and will have five speaking parts and fifteen supers. The story concerns two brothers, one of whom suffers much pain and punishment on account of his brother's crimes. Mr. McCarthy will play a part somewhat similar to the one he is now doing in A Race Tout's Dream. He will try the new act in the West before bringing it to New York.

SANDERSON TESTIMONIAL A SUCCESS.

On Easter Sunday evening Pastor's Theatre was crowded to the doors with an enthusiastic audience. The occasion was the annual testimonial to Harry Sanderson, who has been with Pastor's able and popular lieutenant for many years. An excellent programme was given by the Empire City Quartette, Andrew Mel[illegible], Michal Braham and his dog, Jud Williams, Chadwick Trio, Engstrom Sisters, assisted by Joe Edmonds, Meyer Cohen, Edward Clark, Herbert Sabini, Wood and Ray, Harry Thompson, and the vitagraph. Mr. Sanderson was called upon for a speech and thanked the audience in a few well-chosen words.

VAUDEVILLE. | VAUDEVILLE.

TO LEASE ON ROYALTY

VAUDEVILLE RIGHTS NOW AVAILABLE

The 3 One Act Successes

"The System of Dr. Tarr"

By HENRY TYRRELL & ARTHUR HORNBLOW.

"At the Threshold"

By JACKSON D. HAAG.

"The Lady Across the Hall"

By JULIAN STREET.

Recently produced by Mr. FRANK KEENAN
AT THE
BERKELEY LYCEUM THEATRE, NEW YORK.

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WALTER C. JORDAN, Empire Theatre Bldg., 1430 B'way, New York,
Sole and Exclusive Agent.

W. C. FIELDS

ECCENTRIC JUGGLER

Wintergarten, Berlin, April 1-30. Klaw and Erlanger, next season.

TROCADERO QUARTETTE

At liberty balance of season. Individual soloists and collective harmonists.

JOE BIRNES, Rep., 311 East 14th Street, New York City.

Egbert Van Alstyne AND Louise Henry

Composer of "Navajo." The "Sal Skinner Gal."

Address WM. MORRIS, and all other good agents.

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Author of the best one act plays in vaudeville "The Trading Stamp Fiend" for Mrs. Stuart Robson and Co. "A Horse on Hogan" for LeRoy and Clayton, "The Two Senators" for Monroe, Mack and Lawrence, "Mrs. Murphy's Second Husband" for Gracie Emmet and Co., "A Medical Discovery" for Kine and Gotthold, "A Strange Boy," "A Matrimonial Substitute," "The Widow Wise," "Regan's Luck," "The Electric Boy," "A Rustic Romeo," "The Hall Room Boys," "A Romance" and "A Hold Up" for Charlotte Weaver and Lorimer Johnstone, and many other hits. For terms on sketches, Plays and Monologues, address

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THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

In Twenty-four Minutes of Solid Laughs and Applause.

Away from all others—real music and clean comedy. Address WM. MORRIS.

10th Year Continual Success of

T. NELSON DOWNS

THE ORIGINAL KING OF KOINS.

Never invented anything, but put more inventors in the business than any magician living. Will return to America some day with some of the most sensational illusions ever invented.

GREENE and WERNER

"BABES OF THE JUNGLE."

April 24, Orpheum, St. Joe, Mo.; April 30, Orpheum, Kansas City, Mo.; May 8, New Orleans. From June 1 to Aug. 21, resting at Summer home, Macatawa Park, Mich.

SAIL FOR ENGLAND SEPTEMBER 4.

HAPPY FANNY FIELDS

The American Dutch Girl.

EXTRAORDINARY SUCCESS. A FAVORITE EVERYWHERE.

May 1, Empire, Bradford, Eng.; May 8, Empire, Leeds, Eng.; May 15, Empire, Liverpool; May 22, Empire, Sheffield.

Address WARNER & CO., 29 Wellington Street, Strand, London, Eng., or MIRROR office.

Great Success at the Empire, Boston, last week.

The ORIGINAL "PHROSO"

A human being without a soul.

For open time address CHARLES BORNHAUPT, 1133 Broadway, N. Y.

MARGARET ASHTON

The American Soprano.

Touring Europe. One Continued Success.

April 24, Empire, Cardiff, Eng.; May 1, Empire, Swansea; May 8, Empire, Newport; May 15, Empire, Nottingham.

Address WARNER & CO., 29 Wellington Street, Strand, London, Eng., or MIRROR office.

VAUDEVILLE. | VAUDEVILLE.

Cooke AND Miss Rothert

Eccentrics Extraordinaire

THE BEST DRESSED AND MOST HUMORISTIC ACT BEFORE THE PUBLIC.

Circus Variete, Kopenhagen, Denmark, April 1-30.

It's not the NAME that makes the ACT good.
It's the ACT that makes the NAME good.

BERT HOWARD and LEONA BLAND

Featured under the management of Nixon and Zimmerman,

In a brand new Musical Comedy.

EDMUND DAY

In his Latest Creation

"THE SHERIFF"

"A Miniature Broadway Production." "A Gem in Vaudeville."

Address, PLAYERS' CLUB, 16 Gramercy Park, N. Y. City.

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JOHNSON AND WELLS

(and Baby Helena)

The Colored Criterion Singers and Dancers.

ORIGINATORS OF COON OPERA.

"THE BAG PUNCHING GIRL"

BELLE GORDON

In Vaudeville.

HENRY PINCUS.

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BARRY and JOHNSON

Offer their latest travesty

HELD FOR RANSOM.

Now booking for next season.

Address J. K. BURN, WILLIAM MORRIS.

JAMES E. McCOY AND MISS BESSIE JACKSON

Special Vaudeville Feature.

DEM'S DEM. Re-engaged for next season Van Dyke and Eaton (Ollie Eaton) Co. F. MACK, Manager.
Thanks, "Two Whits": P. S. Whitman and Whit Brandon.

Will C. Youngs AND L. May Brooks

A Big Musical Act in One.

Booking dates. Permanent address, Hannibal, Mo.

MAJESTIC MUSICAL FOUR

COLLINS, TERRILL BROS. and SIMON.

AT LIBERTY FOR NEXT SEASON

April 27, 28, 29, New Nelson Theatre, Springfield, Mass.

FRED NIBLO

"The American Humorist"

Too busy this week to cut up much. Playing two houses: Proctor's 23d Street Theatre; Proctor's 5th Avenue Theatre.

CHAS. E. MAUDE S.

INNESS AND RYAN

A success the past week, Proctor's, Newark. This week, Empire, Hoboken.

"Shame on you." Address M. S. BENTHAM.

Did you see

"TATERS"

on Broadway?

HOWARD THURSTON

WORLD'S MASTER MAGICIAN

Has originated and invented more successful illusions than any living magician.

HOUDINI'S CHAT.

PARIS, April 1.

At the Casino de Paris they have had the usual "looping the loop" accident. This time they advertised that they would have a young woman throw a complete somersault while strapped into a motor car. At the "police performance" in the afternoon the car threw the somersault successfully, but in the evening it landed with such force that the woman's head was thrown backward and forward with such rapidity that she has lost her power of speech.

The Hoopers, who are at the same theatre, are going to separate after this engagement. Karl Hooper will exploit Victoria Monks, who has recently made a hit in London. She will soon be in America and Americans will be able to judge for themselves of her ability.

At the Olympia Theatre the Isolas Freres have presented the "Man Shot from a Cannon" act, but it has not been a draw, as no one has been hurt up to the present time.

At the Folies Bergere they have one scene which is worth telling about. It is a scene showing the underground railroad (the Metropolitan), and the audience is supposed to be down by the tracks. All that can be seen is the bottom of the cab wheels and the feet of the passers by; and such feet and such "lingerie" as are shown can only be had in Paris. Some of the actions gone through are reminders of some of the old-time Bowery resorts, but nevertheless the finest people of France come to see the *revue* and nothing is said.

I wonder if it is generally known that all notices are paid for in France. The papers are paid so much a line, and no one can ever receive notices unless they are paid for. Each theatre has a press man who writes the criticism, and I will say that he has a very easy time of it. He writes one notice, and this is the notice that almost all of the papers print. Naturally there are exceptions to this rule, but the press demand pay for everything printed, and as this is the custom why all are in the same class. All lithos and posters posted on the walls or put in windows must be paid for, and the Government demands from two centimes up to forty-five centimes for each and every poster hung or posted in Paris. Handbills are the only things that can be used without paying the Government, and no one is allowed to use black on white, as those are the recognized Government colors. There is a heavy fine and an imprisonment for using the mentioned colors for any purpose whatsoever.

Sylvester Schaffer, who has been for years the head of the greatest acrobatic family in the world, and who went into retirement some time ago, has launched his son with an act that will certainly create a sensation all over the world. Talk about a young man being versatile! Young Schaffer has Fregoli "beaten a mile," and has made a big hit here in Paris at the Folies Bergere. He gives almost the entire performance and has a change of scenery for every one of his acts. He opens as a magician, then becomes a lightning artist, Japanese juggler, evening-dress juggler, does a Spanish trained dog act and a high school horse show. In fact, he plays the parts of twelve different performers, and at each change of act he has an entire change of scenery and costumes. The act must have cost a large fortune to put together, and it is booked in London, where I predict it will make a big sensation. This certainly would be a great act for America.

O. Bing, who was for a great many years connected with Marinelli's agency, has started an agency of his own and bids fair to become one of the important agents on the Continent. He is the sole agent of La Belle Otero, and has booked her at such a high figure that I fear to write the exact salary, as it looks almost impossible. I will look this matter up and report later. No music hall artist has ever received such a sum, and even the London Empire has engaged Otero at the salary demanded.

I strolled past the Parisiana Theatre, which is one of the principal music halls here, and noticed on the outside a banner showing one of the scenes from the play which is presented inside, the title of which is something like Tout Paris Amuse. It shows a lot of men and women in their "unmentionables," and certainly would never be permitted by any police department in any part of the world except Paris. In speaking of lithos and taxes I forgot to mention that the Government takes 10 per cent. of all moneys taken at the door. This is a sort of tax which all places of amusement charging admission have to pay. Then come the "author rights," which take between 3 and 5 per cent. of all moneys, so each theatre pays about 13 per cent. on every penny taken in.

The Three Seldoms are going to America with their unique statue act. In this turn they are stripped almost naked and do some wonderful posing. They are the best marble statue imitators I have ever seen. Two of them are veritable Samsons, and the way they hold each other in complicated positions in midair is remarkable. They work on some of the lines that the Gloss Brothers made use of years ago.

F. F. Proctor, Jr., from America, was at the Alhambra the other evening looking at the performance. He seems to be busy booking acts; at least so I have heard.

Herr Dir. Schumann and Herr Seeth came into Paris last week very quietly and left the same way. Something is liable to happen soon, for both are known as the "Generals" of show business in Germany. Herr Busch, of Berlin, is the only man that Schumann fears, as Busch with his circus is as popular in Germany as any director ever has been.

Theodore Hardeen is in Paris and shortly returns to England. He has separated from his partner, and will in the future work alone.

It will interest managers in America to know that all German artists are being warned to look carefully at contracts they are signing. They have all received warning that the managers of America will engage them for any salary, and will cut their salary after the act opens, or will close them. In *Das Programme* of March 19 all artists are warned against the Vaudeville Managers' Association, and I think it my duty to inform them of this most important matter. Any information wanted by any one *re* this I will be pleased to look up on request, as I do not like to see the American managers held up as terrible examples.

A most peculiar funeral has been reported, and it is worthy of being mentioned. A merchant of Cork, who was the possessor of a very fine baritone voice, and who gave his services at many public entertainments in the South of Ireland, died recently, and at the funeral service, held in the cathedral, a phonograph was placed on the lid of the coffin. As soon as the ceremonies were at an end the phonograph was set in motion, and the mourners in the building heard the voice of the dead singing the final "Absolution." The record will be kept, and on each anniversary it is intended to repeat the ceremony.

Machnow, the Russian giant, is billed to appear in Bostock's Hippodrome. Buffalo Bill is billed all over Paris, and on his arrival last week he was met with a special train and a committee.

Perhaps an original advertisement will interest you. A tailor has had handbills distributed to the effect that he is giving away a pair of trousers to whoever they will fit without alteration. When applicants see the trousers in question they find two pairs to choose from, one made to the Russian giant's measurements and the other the smallest pair imaginable. On a card the tailor announces "No order too large or small."

As I have written a great many times of Otto Reutter, the great German humorist, I think that a few lines *re* the favorite French comedian will not be out of place. Polin is given the credit of being one of the best singing comedians in France, and among the numerous "Soldier Clothes" singers he is a marvel. His very appearance is funny, and now that I am commencing to understand French as it is spoken I think his material is very clever. Another comedian who works on the American knockabout lines is Max Dearly, formerly of the Olympia, but now starring at the Chatelet Théâtre in a play called Tom Pitt, le Roi des Pickpockets (The King of Pickpockets). Almost the entire action takes place in England, and the play is a huge success.

Tiller, who has troupes of dancers almost all over the world, is represented in several of the theatres in Paris, and is acknowledged as being one of the best producers of dancing acts on earth.

The Moulin Rouge is still closed, but will very likely reopen on its old style, with women doing the can-can. This was for years the principal sight to be seen in Paris.

Kindest regards. HARRY HOUDINI.

J. J. ARMSTRONG TO MOVE.

James J. Armstrong, the well-known vaudeville agent, who has been located for many years at No. 10 Union Square, will remove to a suite of offices in the MIRROR Building, 121 West Forty-second Street, on May 1. Mr. Armstrong wishes to be near the centre of activity in the theatrical world, and after careful consideration has decided on his new location. He will carry the genial manner and conscientious methods that have always characterized him to the new address, where he hopes to welcome all of his old friends, as well as to make many new ones.

O'NEILL AND JAMES IN VAUDEVILLE.

The latest recruits to the ranks of the vaudevillians are James O'Neill and Louis James. Mr. O'Neill signed a contract with F. F. Proctor last week and will make his debut at Proctor's Twenty-third Street Theatre on May 1. Mr. James will continue with She Stoops to Conquer until it closes, when he will play a few weeks in vaudeville, presenting a one-act play by William E. Bonney and Ralph Kellard, entitled A Lesson in Economy.

M. J. KEATING DEAD.

Michael J. Keating, resident manager of Keith's, Theatre, Boston, was found dead in his room on Sunday. His death resulted from heart disease, brought on by indigestion, from which he had suffered for some time. Mr. Keating had been connected with Keith's Boston Theatre for about ten years, first as press representative and later on as manager.

VAUDEVILLE JOTTINGS.

Josef Yarrick and his Magic Kettle played a very successful engagement at the Arcade, Toledo, week of April 9, and the attraction is this week at Woolworth's Roof-Garden, Lancaster, Pa. For the coming Summer Mr. Yarrick has booked the New England park circuit. He has added a number of new tricks to the act.

The Barrett Sisters are having a delightful time in California on the Orpheum Circuit. They will visit New Orleans and Chicago before returning East.

On Wednesday evening last Cecilia Loftus fainted twice at the Colonial Theatre and was unable to conclude her performance. She finished her engagement though she was far from well during the remainder of the week.

Bimm, Bomm, Brrr, the well-known musical act, was booked for the Colonial for the week commencing April 10, the contract being made by Thompson, Dundy and Ryley, at $200 per week. It seems that when the musical team called at the Colonial on April 10 they were informed that the management of the house had changed hands and that Percy Williams was in charge. Manager Williams refused to recognize the Thompson, Dundy and Ryley contract, and the musical people, through their attorney, M. Strassman, of 853 Broadway, have brought suit in the City Court against Thompson, Dundy and Ryley for the recovery of $200. The papers were served upon Mr. Dundy last week, and the case will come up for trial on April 27.

William Gross has been playing some good dates recently and reports that he has signed with a well-known burlesque co. for next season.

The chorus girls at the Hippodrome were the subject of an investigation by an agent of the Gerry Society on Friday last, as it had been rumored that several of them were under sixteen years of age. They all passed muster, however, and will continue to dance in A Yankee Circus on Mars.

It is now certain that Milwaukee will have a new vaudeville theatre. It will be called the Orpheum and will be built by O. F. Miller.

The Wilson Trio in their German comedy sketch are making a hit on the Orpheum Circuit.

In an amateur contest held at the Orpheum, Kansas City, Henry Bletzer won a prize for whistling with his mouth wide open.

R. F. Outcault's sketch, The Troubles of Mr. Flipp, was given again on Sunday last at the Fifth Avenue Theatre, with Thomas Whiffen in the role of Mr. Flipp.

Winona Hoffman, the talented daughter of the late M. Hoffman, formerly leader of the orchestra at Niblo's Garden and the Academy of Music, gave a trial performance at Keith's on Friday last. She played some violin solos excellently and should do well in vaudeville.

Manager T. W. Dinkins, of the Bon Ton Theatre, Jersey City, learning of the closing of the Joe Welch co., engaged Casey and Le Clair to strengthen the Harry Williams, Jr., Imperial Burlesquers week of April 17.

Theodore Gamble, who played the leading role in The Raiders at the Hippodrome, resigned on Saturday. Vernon Lee assumed the part.

Thomas R. Jones, an usher at the Hippodrome, on Saturday received a check for $25 for returning a diamond brooch valued at $2,000 which he found in one of the boxes.

Theodore Babcock, assisted by Frank Mostyn Kelly, opened in a new sketch by Sidney Toler last week. It is reported to have made a hit.

In conjunction with the forthcoming revival of David Garrick at Proctor's Fifth Avenue Theatre, in which Henry Woodruff is to play Garrick for the first time in New York, Mr. Woodruff will also present a curtain raiser, entitled A Bit of Instruction. This playlet, from the pen of Evelyn Greenleaf Sutherland, authoress of Monsieur Beaucaire, was originally acted by Mr. Woodruff at an Actors' Fund benefit.

Walter Gilmore, the advertising agent, and Fred Follett, the treasurer, of the New Star Theatre, New York, will be given a testimonial benefit by the management next Sunday evening, April 30. From present indications its financial success is assured. The programme includes such well-known favorites of the vaudeville stage as McWatters and Tyson, Elsie Janis, Howard and Bland, the Great Clivette, Rooney's Street Urchins, Ferguson and Mack, the Three English Rosebuds, Harry B. Lester, Louis Granat, Emerich Brothers, and the kinetograph.

Waller and Magill, who were compelled to cancel over two months' work, owing to Miss Magill's illness, will resume on May 8, having been engaged by Manager Mozart as a feature act for his houses at Mahanoy City, Pa., and Shamokin, Pa.

Herrmann the Great, who has just closed his engagement over the Orpheum Circuit, and plays for four weeks in the East before sailing for Europe in June, expresses himself as highly pleased with his vaudeville season this year. He has had a number of offers from managers to return to the legitimate, but will remain next season in vaudeville in any event. He will put on a new act next year with new costumes, magic and six people in his co. He expects to return from Europe in September.

Millie Blanchard, the English tragedienne, commencing May 15 will appear for a limited time in vaudeville in a sketch entitled Zelda. She will have a strong support.

Frank E. Jamison returned to New York April 17 after the close of his second successful season with the Hopkins' Stock co. at Memphis and was immediately engaged to support Rose Coghlan in vaudeville, beginning April 24.

Snyder and Buckley are back East again after a prosperous trip in the West and will open at Keith's Union Square May 1, with the rest of the circuit to follow; also the Victoria, after which they will make a six weeks' trip to the Western parks. They will open their Winter season at Washington Aug. 28 and play a continuous season of forty-two weeks, East and West.

H. W. Taylor, manager of the Cook-Church Stock co., has engaged the Funny Mitchells for his attraction at Scranton, Pa., and Paterson, N. J.

Maude Harrison, who has been absent from the stage for some time, will return soon and will appear in vaudeville in a playlet called Mrs. Van Lowe's Strategy, written for her by William E. Bonney and Ralph Kellard. Mr. Kellard will probably support Miss Harrison.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Keith's, Cleveland, 24-29.
Adamini and Taylor—Rand's, Troy, 24-29.
Adams and Drew—Family, Mahanoy City, Pa., 24-29.
Adams, James R.—Hippodrome, N. Y.—indefinite.
ADAMS, MABELLE—Orph., Minneapolis, 30-May 6.
Adeline and Rubber—Standard, Davenport, Ia., 24-29.
Adler, Christine—Amphion, Bklyn., 24-29.
Albert—9th and Arch, Phila., 24-29.
ALDRICH, CHARLES T.—Victoria, N. Y., 24-29.
Allen, Phyllis—Columbia, Cincinnati, 24-29.
ALEXANDER, GEO. B.—Howard, Boston—indefinite.
Allison, Mr. and Mrs.—Columbia, St. Louis, 24-29, C. O. H., Chgo., May 1-6.
Almont and Dumont—Colonial, N. Y., 24-29.
Alpine Family—Orph., Minneapolis, 23-29.
Amoros, Mlle.—G. O. H., Pittsburgh, 24-29, Chase's, Wash., May 1-6.
Anderson and Goines—Poli's, Waterbury, Conn., 24-29.
Andrews, Pearl—H. and S., N. Y., 24-29.
Apollo—Columbia, Cincinnati, 24-29.
Arlington and Helston—Crystal, Muskegon, Mich., 24-29.
Armstrong and Holly—C. O. H., Chgo., 24-29.
Armstrong and Vern—Haymarket, Chgo., 24-29.
Armstrong's Dogs—Portland, Port., Me., 24-29.
ASHTON, MARGARET—Empire, Cardiff, Wales, 24-29, Empire, Swansea, May 1-6.
Aug, Edna—Victoria, N. Y., 24-29.
Austin, George—G. O. H., Pittsburgh, 24-29.
Austins, Tossing—Circus Variete, Copenhagen, Denmark, 1-30.
Avery and Healey—C. O. H., Chgo., 24-29.
Avolos, Musical—Proctor's 125th St., 24-29.
Avon Comedy Four—Haymarket, Chgo., 24-29.
Bailey and Fletcher—Howard, Boston, 24-29.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker and Robinson—9th and Arch, Phila., 24-29.
Barnes, Stuart—Trent, Trenton, N. J., 24-29.
Barrett Sisters—Orph., New Or., 24-29.
Barry and Wolford—Family, Lancaster, Pa., 24-29.
Barton and Ashley—Empire, Newcross, Eng., 24-29, Empire, Stratford, May 1-6.
Basque Quartette—Keith's, N. Y., 24-29.
Bates, Louie—Crystal, Milwaukee, 24-29.
Bayes, Nora—Bijou, Jersey City, N. J., 24-29.
Be-Anos, The—Keith's, Boston, 24-29.
Bedini and Arthur—Keith's, Boston, 24-29.
Bedouin Arabs—G. O. H., Indianapolis, 24-29.
Beemer and Juggling Girl—Grand Milwaukee, 24-29.
Belfort, May—Chase's, Wash., May 1-6.
Bellman and Moore—H. and B., Bklyn., 24-29.
Belmont, Joe—Keith's, Boston, 24-29.
Benner, Emelie—Howard, Boston—indefinite.
Bennett and Rich—Keith's, Boston, 24-29.
BERGERE, VALERIE—Poli's, Springfield, Mass., 24-29, Park, Worcester May 1-6.
Bernsteins, The—Bijou, Green Bay, Wis., 24-29.
Bevan and Desmond—Howard, Boston, 24-29.
Bilyck's Seals—Lyric, Cleveland, 24-29.
Birch, John—Orph., Minneapolis, 23-29, Orph., Denver, May 1-6.
Blondell, Libby Arnold—Keeney's, Bklyn., 24-29.
Bobe, Celina—Keith's, Boston, 24-29.
Bolses, Four—Orph., Omaha, 23-29.
Bond, Frederick—Poli's, Springfield, Mass., 24-29.
Bonita—Chase's, Wash., 24-29.
Booker and Corbley—Hathaway's, New Bedford, Mass., 24-29.
Boys in Blue—Hippodrome, London, Eng.—indefinite.
Bowery Newsboys' Quartette—C. O. H., Chgo., 24-29.
Braham, Michael—Pastor's, N. Y., 24-29.
Brazil and Brazil—Keith's, N. Y., 24-29.
Brehany, Louise—Temple, Detroit, May 1-6.
Bright Brothers—Moulin Rouge, Paris, France, May 1-30.
Brooks, Herbert—Orph., 'Frisco, 24-May 6.
Brown, Harris and Brown—Star, B'klyn., 24-29.
Brown, Harry—Proctor's, Albany, N. Y., 24-29.
Bruno and Russell—Proctor's, Newark, N. J., 24-29.
Bryant and Saville—Family, Shamokin, Pa., 24-29.
Buckner—Colonial, N. Y., 24-29, Orph., Bklyn., May 1-6.
Burns, Harry—Orph., Davenport, Ia., 24-29.
Burton and Brooks—Empire, Hoboken, N. J., 24-30, Shea's, Buffalo, May 1-6.
Burton, Clarence—Haymarket, Chgo., 24-29, Columbia, St. Louis, May 1-6.
Burton's Bell Ringers—Star, Portland, Ore., 24-29.
Bush, Frank—G. O. H., Indianapolis, 24-29.
Byron and Blanche—Baker's, Portland, Ore., 24-29.
Caffrey and Grant—M. H., Gloucester, Mass., 24-29.
Caldera, A. K.—Proctor's 125th St., 24-29.
Callahan and Mack—H. and B., Bklyn., 24-29.
Cameron, Grace—Poli's, Springfield, Mass., 24-29.
Campbell and Brady—G. O. H., Grand Rapids, Mich., 24-29.
Carlin and Otto—H. and B., Bklyn., May 1-6.
Carmontella—Woolworth's, Lancaster, Pa., 24-29.
Caron and Herbert—Columbia, St. Louis, 24-29.
Carr and Yule—Poli's, Springfield, Mass., 24-29.
Carter and Waters—G. O. H., Indianapolis, 24-29, Columbia, Cincinnati, 30-May 6.
Casad and De Verne—Main St., Peoria, Ill., 24-29.
Castano, Edward—Buffalo 23-29, Rochester 30-May 6.
Chamberlains, The—Empire, Belfast, Ire., 24-29, Empire, Dublin, May 1-6.
Chameroys, The—Unique, Fresno, Cal., 24-29.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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Keith's Theatre, Providence, R. I.	Harry Davis' Grand Opera House, Pittsburg, Pa.	Arcade Theatre, Toledo, O.
Keith's Theatre, Pawtucket, R. I.	Chase's Theatre, Washington, D. C.	Moore's Theatre, Portland, Me.
Keith's Theatre, New York City.	Kernan's Maryland Theatre, Baltimore, Md.	Moore's Theatre, Salem, Mass.
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Charnion—Trent, Trenton, N. J., 24-29.
Chassino—Keith's, Phila., 24-29.
Chevalier, Albert—Keith's, Phila., 24-29.
Chick—Woolworth's, Lancaster, Pa., 24-29.
Cinderella—Woolworth's, Lancaster, Pa., 24-29.
Claflin Sisters—G. O. H., Pittsburgh, 24-29.
Clark and Temple—Lyceum, 'Frisco, 30-May 14.
Clark, Eddie—Empire, Boston, 24-29.
Clark, Wilfred—Amphion, Bklyn., 24-29, Chase's, Wash., May 1-6.
Clayton, Billy—C. O. H., Chgo., 24-29.
Clifford and Orth—Ben's, Escanaba, Mich., 24-29.
Coghlan, Rose—H. and B., Bklyn., 24-29.
Cohn's Dogs—Poli's, New Haven, Conn., 24-29.
Colby and Way—Keeney's, Bklyn., 24-29.
Cole and Clemmons—Family, Poughkeepsie, N. Y., 24-29.
Cole and Johnson—Colonial, N. Y., 24-29.
Collins and Keene—Family, Mahanoy City, Pa., 24-29.
Colton and Darrow—Olympic, Chgo., 24-29.
Columbians, The—Orph., 'Frisco, 17-29.
Conchas, Paul—Orph., Los Angeles, 24-May 6.
Conlon and Hastings—Keith's, Boston, 24-29, Keith's, N. Y., May 1-6.
Conway and Leland—Empire, Liverpool, Eng., 24-29, Empire, Leeds, May 1-6.
Cook and Hayes—Pastor's, N. Y., 24-29.
Cooke and Clinton—Keith's, Phila., 24-29.
COOKE AND MISS ROTHERT—Circus Variete, Copenhagen, Denmark, 1-30.
Cooper and Robinson—Orph., Los Angeles, 17-29.
Coote, Bert—Keith's, Boston, May 1-6.
Corrigan, Emmett—Orph., Denver, 24-29.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., 10—indefinite.
Crawford and Manning—Olympic, Chgo., 24-29.
CRESSY, WILL M., AND BLANCHE DAYNE—Shea's, Toronto, 24-29, Keith's, Cleveland, May 1-6.
Cummings, Ralph—Empire, Hoboken, N. J., 24-30.
Cuttys, Six Musical—G. O. H., Pittsburg, 24-29.
DAY, EDMUND—G. O. H., Indianapolis, 24-29, Columbia, Cincinnati, May 1-6.
Dacy and Chase—Lyric, Cleveland, 24-29.
Dahlias, Les—Orph., Denver, 23-29.
Dahl, Katherine—Circus Variete, Copenhagen, Denmark, 1-30.
Dalley, Peter F.—Proctor's 23d St., 24-29.
Danforth and Bruce—Pastor's, N. Y., 24-29, Rialto, Elmira, N. Y., May 1-6.
Davenport and Mathews—Family, Lancaster, Pa., 24-29.
Davis and Macauley—Proctor's 23d St., 24-29.
Davis, Jessie Bartlett—Haymarket, Chgo., 24-29.
Davora—London, London, Can., 24-29.
Day, Clarita—Keeney's, Bklyn., 24-29.
DAY, GEORGE W.—Orph., Omaha, 24-29.
De Acos, Two—Olympic, Chgo., 24-29.
D'Arville, Camille—Keith's, Boston, May 1-6.
DE BIERE, ARNOLD—Barrasford Tour, England, 24-May 30.
De Boises, The—Empire, Colorado Springs, 24-29.
De Haven Sextette, Carter—Trent, Trenton, N. J., 24-29.
De Koe Trio—Proctor's, Newark, N. J., 24-29.
De Onzo Brothers—Orph., Omaha, 24-29.
Deane, Sydney—Orph., 'Frisco, 17-29, Orph., Los Angeles, 30-May 13.
Deely and Shean—Orph., Seattle, Wash., 24-29.
Delberg Sisters—Woolworth's, Lancaster, Pa., 24-29.
Delmore and Lee—Orph., Kansas City 23-29.
Delmore and Wilson—Empire, Newcastle-on-Tyne, Eng., 24-29, Empire, South Shields, May 1-6.
Delmore, Misses—Poli's, Bridgeport, 24-29, Poli's Waterbury, Conn., May 1-6.
Delphino and Delmora—Keith's, Cleveland, 24-29, G. O. H., Pittsburgh, May 1-6.
Diamond and Smith—Park, Worcester, Mass., 24-29.
Dida—Shea's, Toronto, 24-29.
Dida—Keith's Boston, 24-29.
Dida—Proctor's, Newark, 24-29, Poli's, Springfield, Mass., May 1-6.
Dillon Brothers—Portland, Port., Me., 24-29.
Dixon and Anger—Woolworth's, Lancaster, Pa., 24-29.
Dockray, Will—Family, Shamokin, Pa., 24-29.
DOHERTY SISTERS—Wintergarten, Berlin, 1-30.
Doherty's Poodles—Family, Lancaster, Pa., 24-29.
Dolan and Lenharr—H. and S., N. Y., 24-29.
Dollar Troupe—Proctor's 23d St., 24-29.
Dorgeval, Theresa—Orph., New Or., 23-29.
Downey and Willard—Olympic, Chgo., 24-29.
Downey, Leslie T.—Novelty, Stockton, Cal., Feb. 27-May 8.
Drako's Sheep and Dogs—C. O. H., Chgo., 24-29.
Duffin-Redcay Troupe—Amphion, Bklyn., 24-29.
Dumonds, Three—Shea's, Buffalo, 24-29.
Dunbars, Casting—Hathaway's, New Bedford, Mass., 24-29.
Dunbar's Goats—Main St., Peoria, Ill., 24-29, National, Kansas City, 30-May 6.
Duncan, A. O.—Empire, Hoboken, N. J., 24-29.
Dupree and Dupree—Odeon, Dayton, O., 24-29.
Earl and Wilson—London, London, Can., 24-29.
Early and Lake—Columbia, St. Louis, 24-29.
Eldrid, Gordon—Olympic, Chgo., 24-29.
Eldridge, Press—Keith's, N. Y., 24-29, Keith's, Boston, May 1-6.
Elgonas, The—Keith's, Phila., 24-29.
Ellis, Joe—Howard, Boston, 24-29.
Elmer, Marie—9th and Arch, Phila., 24-29.
Elmo, Frank—Pastor's, N. Y., 24-29.
Elton Polo Troupe—Orph., Bklyn., 24-29.
Elton, Sam—Keith's, N. Y., 24-29, Colonial, N. Y., May 1-6.
Emmett, Gracie—Empire, Boston, 24-29.
Emmy and Dogs—Amphion, Bklyn., 24-29.
Empire City Quartette—Bijou, Jersey City, N. J., 24-29, Keith's, N. Y., May 1-6.
Empire Comedy Four—H. and S., N. Y., 24-29.
Erie and Leo—Proctor's 23d St., 24-29.
Escamillos, Two—Proctor's, Albany, N. Y., 24-29.
Esmonde, Mr. and Mrs. Edward—Park, Worcester, Mass., 24-29, Proctor's, Newark, N. J., May 1-6.
Evans Trio—G. O. H., Grand Rapids, Mich., 24-29.
Everhart, The Great—Casino, Paris, France, 1-30, Hippodrome, London, Eng., May 1-31.
Exposition Four—Chase's, Wash., 17-22.
Falk, Eleanor—Shea's Toronto, 24-29.
Fantas, Two—Flom's, Madison, Wis., 24-29, Unique, Eau Claire, May 1-6.
Felix and Barry—Victoria, N. Y., 24-29.
Ferguson and Beeson—Pickwick, San Diego, Cal., 24-29.
Ferguson and Dupree—Utahna, Salt Lake City, 24-29.
Fernandez-May Trio—Melbourne, Aus., 10-May 30.
Ferrell Brothers—Keith's, Phila., 24-29.
Fields, Al.—Amphion, Bklyn., 24-29.
Fields, Happy Fanny—Palace, Hull, Eng., 24-29, Empire, Bradford, May 1-6.
FIELDS, W. C.—Wintergarten, Berlin, 1-30, Moscow, Russia, May 1-31.
First, Barney—Haymarket, Chgo., 24-29, Columbia, St. Louis, May 1-6.
Fiske and McDonough—Poli's, Bridgeport, Conn., 24-29.
Florence Sisters, Three—Tivoli, Cape Town, 10-May 3.
Ford and Gehrue—Empire, Boston, 24-29.
Ford Sisters—Orph., Bklyn., 24-29.
Fowlers, The—Orph., New Or., 24-29.
Fox and Hughes—Cineograph, Spokane, Wash., 24-30, Pontages, Seattle, May 1-7.
Fox, Della—Orph., Omaha, 23-29.
Fox, Madge—Haymarket, Chgo., 24-29.
Foy and Clark—H. and B., Bklyn, 24-29.
French, Henri—Orph., Minneapolis, 24-29.
Frobel and Ruge—Ronacher's, Vienna, 1-30.
Gallagher and Barrett—Columbia, Cincinnati, 23-29.
Gardner and Maddern—Trent, Trenton, N. J., 24-29.
Gardner and Vincent—Howard, Boston, 24-29, Hathaway's, New Bedford, Mass., May 1-6.
Gardner, Griffin and Gardner—Palace, Southport, 24-29, Lyceum, London, May 1-13.
Garson, Marion—Shea's, Buffalo, 24-29, Shea's, Toronto, May 1-6.
Gaston and Gilroy—Empire, Boston, 24-29.
Gates and Nelson—Keeney's, Bklyn., 24-29.
Gaylord, Bonnie—G. O. H., Grand Rapids, Mich., 23-29.
Genaro and Bailey—Haymarket, Chgo., 24-29, Columbia, St. Louis, May 1-6.
Genaro and Theol—Berlin, Germany, March 1-April 30, Dusseldorf May 1-June 30.
George and Harrington—Mount Carmel, Pa., 24-29.
Gilden, Tom—Harrisburg, Pa., 24-29.
Gillett's Dogs—Keith's, Boston, 24-29.
Girard and Gardner—Keith's, Phila., 24-29.
Gleason and Houlihan—Grand, Indianapolis, 24-29.
Glenroy and Russell—Earl, Pueblo, Col., 24-29.
Globe of Death—Poli's, Springfield, Mass., 24-29.
Godfrey and Henderson—Orph., New Or., 24-29.
Golden, Richard—Temple, Detroit, 24-29.
Golden, Sam—Pastor's, N. Y., 24-29.
Gordon, Cliff—Keith's, Cleveland, 24-29.
Gordon, Don and Mae—Family, Gloversville, N. Y., 24-29.
Grand Opera Trio—Victoria, N. Y., 24-29.
Grant, Sydney—Portland, Port., Me., May 1-6.
Green and Werner—Orph., Kansas City, 24-29.
Griff, Freres—Shea's, Toronto, 24-29.
Grives and Green—Keeney's, Bklyn., 24-29.
Hale and Francis—Hippodrome, London, Eng., March 1-April 30.
Hall, Artie—G. O. H., Indianapolis, 24-29.
Hallen and Fuller—Proctor's, Albany, N. Y., 24-29.
Halley and Meehan—C. O. H., Chgo., 24-29.
Harrigan—Poli's, Springfield, Mass., 24-29.
Hart, Sadie—Unique, Eau Claire, Wis., 24-29.
Harvey and Doane—Empire, 'Frisco 24-29.
Hatch Brothers—Crystal, Kansas City, 24-29.
Hathaway and Walton—Trent, Trenton, N. J., 24-29.
Hawkins, Lew—Temple, Detroit, 24-29.
Hayman and Franklin—Palace, Lincoln, Eng., 24-29, Barnard's, Wolverhampton, May 1-6.
Hayward and Hayward—London, London, Can., 23-29.
Heclow and Wheeler—Weast's, Peoria, Ill., May 1-6.
Heclow, Charles—Family, East St. Louis, Ill., 24-29, Weast's, Peoria, May 1-6.
Heclow, Marie—Lyric, Cleveland, 24-29.
Hedrix and Prescott—H. and S., N. Y., 24-29.
Hefron, Tom—Zoo, Toledo, 24-29.
HELENA, EDITH—Empire, London, Eng., May 1-June 25.
Herbert and Willing—Garrick, Burlington, Ia., 24-29.
HERRMANN, ADELAIDE—Rand's, Troy, N. Y., 24-29, Shea's, Buffalo, May 1-6.
Henry, Eugene—Standard, Beaumont, Tex., 24-May 6.
Herbert's Dogs—Keeney's, Bklyn., 24-29.
HERRMANN, THE GREAT—Empire, Hoboken, N. J., 24-29.
Hickey and Nelson—Proctor's, Newark, N. J., 24-29.
Hill and Sylviani—Shea's, Toronto, 24-29, Victoria, N. Y., May 1-6.
Hill and Whitaker—Amphion, Bklyn., 24-29.
Hilliard, Robert—Shea's, Buffalo, 24-29, Shea's, Toronto, May 1-6.
Hobson—Unique, Bklyn., 24-29.
Hoch and Elton—Proctor's 23d St., 24-29, H. and B., Bklyn., May 1-6.
Hodges and Launchmere—Bijou, Jersey City, N. J., 24-29.
Hoey and Lee—Columbia, St. Louis, 24-29.
Hope and Theis—Calumet, So. Chicago, 24-29.
Hollands, The—Pastor's, N. Y., 24-29.
Holman, Hayward and Hayward—London, London, Can., 24-29, Jeffer's, Saginaw, Mich., 30-May 6.
Holt, Alf—Haymarket, Chgo., 24-29.
Hopper, Edna Wallace—H. and S., N. Y., 24-29.
Howard and Bland—Orph., Minneapolis, 23-29 Orph., New Or., 30-May 6.
Howard and North—Temple, Detroit, 24-29.
Howard's Dogs and Ponies—Keith's, Cleveland, 24-29.
Howley and Leslie—Lyric, Cleveland, 24-29.
Hughes, Musical Trio—Haymarket, Chgo., 24-29, Columbia, St. Louis, May 1-6.
Humes and Lewis—Columbia, Boston, 24-29.
Huntings, Four—Proctor's 23d St., 24-29.
Hutchinson, Willard—Poli's, New Haven, Conn., 24-29.
Hyde and Heath—Grand, Tacoma, Wash., 24-29, Star, Everett, Wash., May 1-6.
Imperial Japanese Guards—Trent, Trenton, N. J., 24-29.
Inness and Ryan—Empire, Hoboken, 24-29.
Italian Trio—Woolworth's, Lancaster, Pa., 24-29.
Jack, Mr. and Mrs.—Crystal, St. Joseph, Mo., 24-29.
Jackson and Bardine—Orph., Omaha, 23-29.
Jackson and Wentworth—Star, Muncie, Ind., 24-29.
James and Davis—9th and Arch, Phila., 24-29.
Jamison, Lorena—C. O. H., Chgo., 24-29.
Jennings and Jewell—Bijou, Quincy, Ill., 24-29.
Jennings and Renfrew—London, London, Can., 24-29.
Jink's Monkeys—Columbia, Cincinnati, 24-29.
Jiu Jitsu—Chase's, Wash., 24-30.
Johnson and Wells—Shea's, Toronto, 24-29, Temple, Detroit, May 1-6.
Johnson, George A.—Howard, Boston, 24-29.
Johnson, Sabel—Keith's, Cleveland, 24-29.
JOHNSONS, MUSICAL—Empire, Bristol, Eng., 17-29, Lyceum, London, May 1-June 10.
Jones and Walton—Family, Mahanoy City, 24-29.
Jones, Irving—Keith's, Boston, 24-29.
Josselyn Trio—Portland, Port., Me., 24-29.
Kartelli—Orph., New Or., 24-29.
Keatons, Three—G. O. H., Pittsburgh, 24-29, Dockstader's, Wilmington, Del., May 1-6.
Kelcey and Shannon—Temple, Detroit, May 1-6.
Kelly and Adams—Empire, Hoboken, N. J., 24-29.
Kelly and Violette—Keith's, Phila., 24-29, G. O. H., Pittsburgh, May 1-6.
Kelly, John T.—Proctor's, Albany, 24-29.
Kelly, Walter C.—Shea's, Buffalo, 24-29.
Kenna, Charles—Portland, Port., Me., 24-29.
Kennedy and James—Unique, Bklyn., 24-29.
Kennedy and Rooney—Keith's, Phila., 24-29.
Kenton, Dorothy—Oxford, London, Eng., 24-May 31.
Keough, Edwin—G. O. H., Harrisburg, 24-29.
Kine and Gotthold—Olympic, Chgo., 24-29.
King, Will—Unique, Winnipeg, Can., 24-29.
Klein, Ott Brothers and Nicholson—Orph., 'Frisco, 24-May 31.
Kleist, Musical—Orph., Minneapolis, 30-May 6.
Knight Brothers and Sawtelle—Orph., Los Angeles, 17-29.
La Clair and West—Bijou, Danville, Ill., 24-29.
La Kolas, The—Bijou, Escanaba, Mich., 24-29.
La Mothe Brothers—Haymarket, Chgo., 24-29.
Lane and Suzinetta—Bijou, Marinette, Wis., 24-29.
Lane, Arthur—Camden, Camden, N. J., 24-30, 3d Ave., N. Y., May 1-7.
La Tell Brothers—Empire, Boston, 24-29.
Latina, Mlle.—Proctor's, Albany, N. Y., 24-29.
Latona, Frank and Jen—Colonial, N. Y., 24-29.
La Verne, Marie—Grand, Joliet, Ill., 24-29.
La Vine and Waltone—C. O. H., Chgo., 24-29.
La Vine-Cimaron—Orph., New Or., 23-29.
Lawrence, Al.—Keith's, Phila., 24-29, Maryland, Baltimore, May 1-6.
La Zelia, Edward—Main St., Peoria, Ill., 24-29.
Le Barr—Novelty, Salida, Col., 24-29.
Le Clair, John—Columbia, Cincinnati, 24-29.
Le Dent—Smith's, Grand Rapids, Mich., 24-29, Family, East St. Louis, Ill., May 1-7.
Lee and Villiars—Pastor's, N. Y., 24-29.
Lee, Mr. and Mrs. James P., and Little Madeline—Helena, Mont., 24-29, Anaconda, May 1-6.
Leigh Brothers—Howard, Boston, 24-29.
Leipsig—Keith's, Boston, 24-29.
Leonard, Eddie—G. O. H., Indianapolis, 24-29.
Leonard, Grace—Keith's, Phila., 24-29.
Leonard, Gus—Pickwick, San Diego, Cal., 24-29.
Le Roy and Woodford—Keith's, Phila., 24-29.
Leslie and Dalley—G. O. H., Pittsburgh, 24-29.
Leslie, George W.—Grand, Vancouver, B. C., 24-29.
Le Smythe and Abacco—Pastor's, N. Y., 24-29.
Levino, Dolph and Susie—Coliseum, London—Indefinite.
Lewis, Al.—Bijou, Marinetta, Wis., 24-29.
Libby and Trayer—G. O. H., Indianapolis, 24-29.
Liquid Air Demonstrations—Orph., Los Angeles, 17-29.
Litchfield, Mr. and Mrs. Neil—Garrick, Wilmington, Del., 24-29.
Lloyd, Herbert—Orph., Bklyn., 24-29.
Lockett, Mattie—Keith's, N. Y., 24-29.
Loftus, Cecilia—Orph., Bklyn., 24-29.
Lukens, Four—Temple, Detroit, 24-29.
Lynch, Dick—G. O. H., Pittsburgh, 24-29.
McCarvers, The—Victoria, B. C., 24-29.
McCord, Lewis—Amphion, Bklyn., 24-29.
McGrath Brothers—Family, Lancaster, Pa., 24-29.
M'MAHON'S MINSTREL MAIDS—Orph., New Or., 24-29.
McConnell Sisters—C. O. H., Chgo., 24-29.
McIntyre and Heath—Colonial, N. Y., 24-29.
McKinnon and Reed—Howard, Boston, 24-29.
McWatters and Tyson—Maryland, Balto., 24-29.
Mabel's Animals—Hathaway's, New Bedford, Mass., 23-29.
MACARTE SISTERS—Empire, Manchester, Eng., 24-29, Empire, Biddlesboro, May 1-6.
Macdonald, James F.—G. O. H., Indianapolis, 24-29, Columbia, Cincinnati, May 1-6.
Mack and Elliott—Pickwick, San Diego, Cal., 24-29.
Madcaps, Four—Colonial, N. Y., 24-29.
Magic Kettle—Woolworth's, Lancaster, Pa., 24-29.
Majestic Trio—Keith's, Phila., 24-29.
Mantelli, Mme.—Empire, Boston, 24-29.
Marcel's Living Pictures—C. O. H., Pittsburgh, 24-29.
Marco Twins—Pastor's, N. Y., 24-29.
Mareenas, Three—Keith's, Cleveland, 24-29.
Marion and Deane—Family, Mahanoy City, 23-29.
Marshall, Jack—Unique, Bklyn., 24-29.
Martha, Mlle.—Proctor's 5th Ave., 24-29.
Martine Brothers—Empire, London, Eng., March 20-April 29.
Martini and Maximillian—Pavilion, Glasgow, Scot., May 8-13.
Mason and Keeler—Keith's, N. Y., 24-29.
Mason's Society of Belles—Orph., Los Angeles, 24-May 6.
Matheus, The—Jack's Chgo., 23-29.
Maxwell's Firemen's Quintette—Amphion, Bklyn., 24-29.
Maynard, Lillian—Family, Mahanoy City, Pa., 24-29.
Mazus and Mazette—Keith's, Phila., 24-29.
Meehan's Dogs—Shea's, Buffalo, 24-29.
Meers, The—Wintergarten, Berlin, 24-29, Battenberg, Leipzig, Germany May 1-30.
Meier and Mora—Palace, Regents, Salford, Eng., 24-29, Palace, Manchester, May 1-6.
Melani Trio—Empire, Hoboken, N. J., 24-29.
Melville and Stetson—Maryland, Balto., 24-29.
Melville, Jeane—Palm Garden, Schuylerville, N. Y., 24-29.
Merrills, The—Olympic, Chgo., 24-29.
Mignani Family—Portland, Port., Me., 24-29, Keith's, Boston, May 1-6.
Mildare, Charles—Proctor's 23d St., 24-29.
Miles and Nitram—Pastor's, N. Y., 24-29.
Miles-Stavordale Quintette—H. and B., Bklyn., 24-29.
Miller, Henry—Keith's, Cleveland, 24-29, Keith's, Boston, May 1-6.
Millman Trio—Maryland, Balto., 24-29.
Mills and Morris—Empire, Boston, 24-29.
Millward, Jessie—Empire, Boston, 24-29.
Miskell, Cora—Bijou, Marinette, Wis., 24-29.
Mitchell and Love—Bijou, Des Moines, Ia., 23-29.
Mitchells, Three—Scranton, Pa., 24-29, Woolworth's, Lancaster, May 1-6.
Monroe, Mack and Lawrence—Keith's, N. Y., 24-29.
Moore and Littlefield—Pastor's, N. Y., 24-29.
Moran, Pauline—Pastor's, N. Y., 24-29.
Morris, Joe—Keith's, N. Y., 24-29.
Mortimer and Duryea—Poli's, Springfield, Mass., 24-29.
Morton and Diamond—Amphion, Bklyn., 24-29.
Morton, Dorothy—G. O. H., Pittsburgh, 24-29.
Morton, James J.—Keith's, Boston, 24-29.
Morton, Juggling—Grand, Joliet, Ill., 24-29.
Morton, Phil—Family, Poughkeepsie, N. Y., 24-29.
Mortons, Four—Columbia, St. Louis, 24-29.
MOTOGIRL, LA CREATRICE—Enslave, Madrid, Spain, 1-30.
Mozarto—Proctor's 58th St., 24-29.
Munroe, George W.—G. O. H., Pittsburgh, 24-29.
Murphy and Andrews—Fischer's, 'Frisco, 24-29.
Murphy and Nichols—Bijou, Jersey City, N. J., 24-29.
Murphy and Willard—Columbia, St. Louis, 24-29, C. O. H., Chgo., May 1-6.
Murphy, Mr. and Mrs. Mark—Keith's, Boston, 24-29, Maryland, Balto., May 1-6.
Murray, Elizabeth—Olympic, Chgo., 24-29.
Navajo Girls—Orph., Bklyn., 24-29.
Nawn, Tom—Temple, Detroit, 24-29.
Neola, Juggling—Haymarket, Chgo., 24-29, Columbia, St. Louis, May 1-6.
Newell and Niblo—Chase's, Wash., May 1-6.
Newsboys' Quartette—C. O. H., Chgo., 24-29.
NIBLO, FRED—Proctor's 23d St., and 5th Ave., 24-29, Victoria, N. Y., May 1-6.
Nichols Sisters—Orph., Kansas City, 23-29.
Night in Venice—Keith's, Boston, 24-29.
Norrises, The—Portland, Port., Me., 24-29.
Nina—O. H., Rockford, Ill., 24-29, Kenosha, Wis., May 1-6.
O'Brien and Havel—Orph., Bklyn., 24-29.
Orletta and Taylor—Unique, Bklyn., 24-29.
Orth and Fern—Francais, Montreal, 24-29.
Osterman, Kathryn—Columbia, St. Louis, 24-29.
Owen, Baby—London, London, Can., 24-29.
Patchen and Clifton—A. and S., Boston, 24-29.
Paulton and Dooley—Hopkins', Memphis, 24-29.
Pelot, Fred and Annie—West Side, Janesville, Wis., 24-29.
Peschkoff Troupe—Orph., Kansas City, 23-29.
Piccolo Midgets—Proctor's 125th St., 24-29.
Pierce and Maizee—Poli's, Springfield, Mass., 24-29, Shea's, Buffalo, May 1-6.
Pluck and Luck—Bijou, Green Bay, Wis., 24-29.
Post and Crawford—Orph., New Or., 24-29.
Potter and Hartwell—Howard, Boston, 24-29.
Powell's Marionettes—Orph., Omaha, 23-29.
Powers and Freed—Columbia, St. Louis, 24-29.
Powers and Theobald—Lyceum, 'Frisco, 17-29.
Prevost and Prevost—C. O. H., Chgo., 24-29.
Probst—Colonial, N. Y., 24-29.
Pryors, The—Keith's, Phila., 24-29.
Pucks, Two—H. and S., N. Y., 24-29.
Quigley Brothers—Keith's, Boston, 24-29.
Rackett and Hasard—Empire, Birmingham, Eng., 24-29, Empire, Manchester, May 1-6.
Radford and Valentine—Alhambra, Paris, France, 1-May 30.
Raffael, Jack—Shea's Toronto, 24-29.
Raimond and Good—People's, Cedar Rapids, Ia., 24-29, Garrick, Burlington, May 1-6.
Ramsey Sisters—West Side, Janesville, Ill., 24-29, Castleton, Bloomington, May 1-6.
Ravenscroft, Charlotte—Olympic, Chgo., 24-29.
Raymond and Caverly—Proctor's, Newark, N. J., 24-29.
Raymond, Lizzie B.—Palace, Glasgow, Scot., 24-29, Grand, Manchester, Eng., May 1-6.
Razal and Dazal—Bijou, Des Moines, Ia., 23-29.
Reed Birds—H. and S., N. Y., 24-29.
Remington, Mayme—Hathaway's, New Bedford, Mass., 23-29.
Reynard, Ed F.—Regent, Salford, 24-29.
Riccobono's Horses—Keith's, N. Y., 24-29.
Rice and Prevost—Olympia, Paris, France, 1-May 30.
Rice Family—Keith's, N. Y., 24-29.
Rice, Fanny—Maryland, Balto., 24-29.
Richards, Ella—Howard, Boston, 24-29.
Richter and Ruth—Castle, Bloomington, Ill., 24-29.
Ripley, Tom—Bijou, Des Moines, Ia., 23-29.
Roberts, Hayes and Roberts—Howard, Boston, 24-29.
Rochefort, May—Orph., Utica, N. Y., 17-29.
Rodelle Brothers—Zoo, Toledo, 24-29.
Rolfes, The—H. and B., Bklyn., 24-29.
Ronaldos, Three—Orph., Davenport, Ia., 24-29.
Rooney and Bent—Keith's, Cleveland, 24-29.
Ross and Fenton—Olympic, Chgo., 24-29.
Ross and Lewis—Pavilion, Leicester, Eng., 24-29, Palace, Blackburn, May 1-6.
Rosser, Edward—Family, Mahanoy City, Pa.—Indefinite.
Russell and Dunbar—Crystal, Seattle, Wash., 24-29.
Ryan and Douglass—Bijou, Oshkosh, Wis., 24-29.
Ryan, Lester and Ryan—O. H., Danbury, Conn., 24-29.
RYAN, THOMAS J., AND MARY RICHFIELD—Keith's, Phila., May 1-6.
Ryders Monkeys—Olympic, Chgo., 24-29.
Sailor and Barbaretto—Orph., Omaha, 23-29.
Sandow Brothers—Columbia, St. Louis, 24-29.
Sandow, Young—Zoo, Toledo, 24-29.
Sanson Sisters—Haymarket, Chgo., 24-29.
Sata, O. K.—Palace, London, Eng., 3—Indefinite.
Savan, Charles and Minnie—Temple, Detroit, 23-29.
Sawtelle and Sears—Bijou, Dubuque, Ia., 24-29.
SABEL, JOSEPHINE—H. and B., Bklyn., 24-29.
Scott—Orph., Bklyn., 24-29.
Seabrooke, Thomas O.—Victoria, N. Y., 24-29.
Seeker and Wilkes—London, London, Can., 24-29.
Selby, Erne—Unique, Winnipeg, Can., 24-29.
Semon, Charles—West Baden, 17-29, Shea's, Buffalo, May 1-6.
Shaw, Lillian—Keith's, N. Y., 24-29, Keith's, Boston, May 1-6.
Shaw, Mary—Keith's, Boston, 24-29.
Shungop—Proctor's, Newark, N. J., 24-29.
Siddons Brothers—9th and Arch, Phila., 24-29.
Simpson and Pittman—Haymarket, Chgo., 24-29, Columbia, St. Louis, May 1-6.
Simpson, Mabel—Olympic, Chgo., 24-29.
Slater and Williams—Keeney's, Bklyn., 24-29.
Smedley-Arthur Sketch Club—Columbia, Cincinnati, 20-29.
Smirl and Kessner—Colonial, N. Y., 24-29, Orph., Bklyn., May 1-6.
Smith and Fuller—C. O. H., Chgo., 24-29.
Smith and Kline—9th and Arch, Phila., 24-29.
SNYDER AND BUCKLEY—Keith's, N. Y., May 1-6.
Spaulding—Bijou, Des Moines, 23-29.
Spessary's Bears—Colonial, N. Y., 24-29.
Spissel Brothers and Mack—Empire, Hoboken, N. J., 24-29.
Spook Minstrels—Chase's, Wash., 24-29.
Spraguellos, The—Howard, Boston, 24-29.
Stahl, Rose—C. O. H., Chgo., 24-29, G. O. H., Indianapolis, May 1-6.
Staley and Birbeck—Proctor's 23d St., 24-29, Proctor's, Albany, N. Y., May 1-6.
Stanley and Brockman—G. O. H., Pittsburgh, 24-29.
St. Clair Sisters—Woolworth's, Lancaster, Pa., 24-29.
Stein-Eretto Family—Deutsche, Munich, Germany, 1-30, Concert Roman, Tourin, Italy, May 1-31.
Stevens, Edwin—G. O. H., Pittsburgh, 24-29.
Stevenson and Bissert—Keith's, Phila., 24-29.
Stewart, George W.—Lyric, Cleveland, 24-29.
Stewart, John F.—Memphis, 17-29.
Stinson and Merton—Proctor's, Albany, N. Y., 24-29.
St. John and Le Fevre—Darling, Gloversville, N. Y., 24-29.
Stow and Orton—H. and B., Bklyn., 24-29.
Strong and Yohe—Keeney's, Bklyn., 24-29.
Stuart—Poli's, Bridgeport, Conn., 24-30.
Sully and Phelps—Garrick, Burlington, Ia., 24-29.
Surazal and Razal—Bijou, Des Moines, 24-29.
Swift and Barton—Proctor's, Albany, N. Y., 24-29.
Takazawa's Japs—Family, Lancaster, Pa., 24-29.
Tariton and Tariton—Waterloo, Ia., 24-29.
Tasmanians, Three—Proctor's 23d St., 24-29.
Taylor Mae—Howard, Boston—indefinite.
Teal, Raymond—Unique, Los Angeles, 24-29.
Techow's Cats—Proctor's 23d St., 24-29.
Teed and Lazelle—Edison, Salem, Ore., 24-29.
Telms Troupe—Empire, Boston, 24-29.
Tenley, Elmer—H. and B., Bklyn., 24-29.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Thompson Sisters—Boheme, 'Frisco, 24-29.
Tomkins, William—Orph., 'Frisco, 30-May 13.
Towel, Smith and Towell—Keith's, Boston, 24-29.
Treloar—Maryland, Balto., 24-29.
Trovollo—Keith's, N. Y., 24-29.
Truesdell, Mr. and Mrs. Howard—Portland, Port., Me., 24-29.
Tyce and Jermon—Columbia, Cincinnati, 24-29, Hopkins', Louisville, May 1-6.
Union Gatling Guards—Victoria, N. Y., 24-29.
Valdares, Five—Chase's, Wash., 24-29.
Van Alstyne and Henry—Chase's, Wash., 24-29.
Van, Billy—Columbia, St. Louis, 23-29, Columbia, Cincinnati, May 1-6.
Van Camp—Zoo, Toledo, 24-29.
Van Gofre and Cottrely—Unique, Minneapolis, 24-29.
Vance, Clarice—Colonial, N. Y., 24-29.
Vassar Girls, Eight—Columbia, Cincinnati, 23-29, Olympic, Chgo., May 1-6.
Vernelo—G. O. H., Anaconda, Mont., 24-29.
Vernette and Dionne—Cirque Nava, Bordeaux, France, 24-May 21.
Walton Brothers—Zoo, Toledo, 24-29.
Ward and Curran—Pastor's, N. Y., 24-29.
Warren and Howard—Bijou, Des Moines, Ia., 24-29.
Warren and Renshaw—Bijou, Des Moines, Ia., 24-29.
Washer Brothers—Star, Victoria, 24-29.
Waterbury Brothers and Tenny—Olympic, Chgo., 24-29.
Watson and Morrissy—Poli's, New Haven, Conn., 24-29.
Watson, Hutchings and Edwards—Columbia, St. Louis, 24-29.
Welch, Charles and Jenny—Electric, Waterloo, Ia., 24-29.
Welch, Joe—Victoria, N. Y., 24-29.
West and Van Sicien—Orph., Kansas City, 24-29.
West, John A.—Orph., Kansas City, 24-29.
Whelan, George—People's, Lowell, Mass., 24-29.
White and Stuart—Orph., Kansas City, 24-29, Orph., New Or., May 1-6.
White, Quigg and Nickerson—Proctor's, Newark, N. J., 24-29.
Whitehead and Diamond—Unique, Minneapolis, 24-29.
Williams and Gordon—Olympic, Chgo., 24-29.
Williams and Milburn—Wausau, Wis., 24-29.
Williams and Tucker—Victoria, N. Y., 24-29.
Wilson and De Monville—C. O. H., Chgo., 24-29.
Wilson and Heloise—G. O. H., Pittsburgh, 24-29, Chase's, Wash., May 1-6.
Wilson, George—Chase's, Wash., 24-29.
Windom, Wm. H.—Maryland, Balto., 24-29.
Wiora Trio—Victoria, N. Y., 24-29.
Wood and Ray—Howard, Boston, 24-29, Pastor's, N. Y., May 1-6.
Wood, George H.—H. and S., N. Y., 24-29.
YEAMANS, ANNIE AND JENNIE—Poli's, New Haven, Conn., 24-29.
Yorke and Adams—Orph., Bklyn., 24-29.
Yoscarys, Three—Keith's Boston, 24-29.
Young American Quintette—Temple, Detroit, 24-29.
Young, Ollie, and Brother—Coliseum, London, Eng., May 8-June 30.
Zancigs, The—Shea's, Buffalo, 24-29, Chase's, Wash., May 1-6.
Zara and Stetson—Keith's, N. Y., 24-29.
Zara and Zara—Columbia, St. Louis, 24-29.
Zat Zams, The—Broadway, Los Angeles, 24-29.
Zazelle and Vernon—Shea's, Buffalo, 24-29, Shea's, Toronto, May 1-6.
Zel, Raymond—Orph., Springfield, O., 24-29.
Zimmell—Temple, Detroit, 24-29.
Zimmerman, Willy—Proctor's, Albany, N. Y., 24-29.
Ziska and King—Chase's, Wash., 24-29.
Zora, Mlle.—Portland, Port., Me., 24-29.

Coming: The English tragedienne, Millie Blanchard.

OBITUARY.

Daniel C. McCullough, assistant manager and treasurer of the Empire Theatre, of Pittsburgh, Pa., a portrait of whom appear above, died in that city on Monday, April 10, 1905, of acute heart trouble. He was born at Sonora, Cal., May 4, 1861, and at the age of eight years made his debut on the stage at San Francisco. He became widely known throughout his home State as a very clever boy actor. From that time until his death he had been actively engaged in theatrical work of various kinds. He was one of the "old school" men, closely associated with Edwin Booth and his times, and was extensively acquainted among the best people in the profession throughout the country. For six years he was business-manager of the David Henderson's extravaganza companies when they were so popular a little over a decade ago. During the past four years he had been closely associated with his brother, E. J. McCullough, in the above named business capacities, and had a great many friends in Pittsburgh, both in and out of theatrical circles. His death was very sudden, and a shock to all of those with whom he was acquainted. The funeral services were held on Wednesday, April 12, at his brother's home in Pittsburgh. He was married about nine months ago, and his widow survives him.

Hedwig Niemann-Raabe, one of the most noted German actresses, died April 23 in Berlin. She was the second wife of Albert Niemann, the famous Wagnerian tenor, and was one of the first to act in America the leading role in Ibsen's A Doll's House. She came here in 1888 and acted at the Star Theatre, which was then occupied by a German company, a number of the roles that had made her famous in Germany. Madame Raabe was born in Magdeburg in 1845, acted at the age of six

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Jessie Bartlett Davis leads the bill at the Majestic this week, and the others are Watson, Burtnett and Edwards, Genaro and Bailey, Adair, Dobson and Ford, Madge Fox, Marcus and Gartelle, Joe Hayden, Matthews and Harney First, Hughes Musical Trio, Schichtl's Reindeer, Florian, Clarence Burton, Armstrong and Manley, Juggling Nelis, Sisters Sanson.—Olympic: Lew Hawkins, Waterbury Brothers and Tenney, Elizabeth Murray, Marvelous Marrells, Crawford and Manning, Lasky's monkeys, Kine and Gotthold, Mabel Harrison, Clifton and Barrow, Gordon Eldrid, Two Nelsons, Charlotte Ravenscroft, Williams and Gordon, and Downey and Willard.—Chicago Opera House: Rose Stahl and Co., Prevost and Prevost, Smith and Fuller, James F. McDonald, Armstrong and Clark, La Vine and Waltone, Halley and Meehan, McConnell Sisters, Bowery Boys' Quartette, Laura Jameson, Wilson and Demonville, Drake's sheep and dogs, Avery and Healy, Billy Clayton.—Folly: Bowery Burlesquers.—Trocadero: Fay Foster co.—Jack's: Burlesque sketches.—Ringling's Circus engagement at the Coliseum was the most successful the Ringlings have had in Chicago.

O. L. COLBURN.

BOSTON, MASS.—Mary Shaw heads the bill at Keith's this week, presenting The Silent System. Gillett's musical dogs, Dida, Bedini and Arthur, the Boscarrys, James J. Morton, Nate Leipsig, Celina Bobe, Mr. and Mrs. Mark Murphy, Irving Jones, the Be Anos, Bennett and Rich, Joe Belmont, Conlin and Hastings, A Night in Venice, and the biograph are also here.—Jessie Millward is playing a return engagement at the Empire in The Queen's Messenger. Others are Madame Mantelli, Telms Troupe, Ford and Gehrue and their Daisy Girls, Eddie Clark, Gracie Emmett, Gaston and Gilroy, Mills and Morris, La Tell Brothers, and the vitagraph.—Gardiner and Vincent are at the Howard Athenaeum as topliners, playing Winning a Queen. Others are Leigh Brothers, Roberts, Hayes and Roberts, Potter and Hartwell, Bailey and Fletcher, Alice Bevan and Alice Desmond, the Spraguellos, Ella Richards, McKinnon and Reed, Joe Ellis, the kinetograph, and the burlesque contingent in The Gladmen Brigade.—Rice and Barton's Extravaganza co. is at the Palace.—The Transatlantic Burlesquers at the Lyceum this week include Yolande Wallace and Adele Purvis Onri.—The Mirror Queens co. is at the Columbia.—In the bill at Austin and Stone's are Tom Bateman, John Earle, Tom Bryant, Rose Jeannette, Anna Dixon, Marie Glenn, Musette Trio, Patchen and Clifton, Morris Sisters, McGrery and Marshall, Vice and Viola, and the Benedict-Powell Comedy co.

JAY BENTON.

ST. LOUIS, MO.—The past week has been one of the best of the season. At the Columbia a succession of crushes is all that describes the attendance. All the regular theatres were not so favored with big paying business. Rose Stahl's The Chorus Lady was wonderful. People laughed themselves tired over it. Smith and Fuller had another fine act and the McConnell Sisters pleased immensely. James F. McDonald was another favorite; in fact, the bill was in high favor at every performance. For week 24-31: Four Mortons, Kathryn Osterman, Hoey and Lee, Mr. and Mrs. Allison, Powers and Freed, R. E. Lively, Caron and Herbert, Billy Van, Murphy and Willard, Early and Lake, Zara and Zara, and the Kinodrome.—The Dainty Duchess co. has just ended its annual engagement at the Standard. One of the best of Manager Reichenbach's offerings, the New York Stars, appears 24-29. Reichenbach had his annual benefit last Monday night and is still counting the takings. The New York Stars are regular visitors and will do the regulation business.

J. A. NORTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): The week 17-22 closed the vaudeville season and business was large. Big hits were made by Peter F. Dailey and co., Lillian Shaw, Celina Bobe, Empire Comedy Four, and Howard Truesdale and co. The Three Yoscarys, Ollie Young and Brother, Cook and Clinton, Heloise Jordenais, Walter Daniels, the Pryors, Bennett and Rich, and Araminta and Burke pleased. A feature of the week was the musical act A Night in Venice.—Westminster (George H. Batcheller, mgr.): Transatlantic Burlesquers in a good programme drew good houses 17-22. Indian Maidens 24-29.—Park (W. J. Plimmer and Co., mgrs.): A very good bill drew well 17-22. Bill: Pauline Rhodes, Harry La Marr, Juniper and Hayes, Albene and La Brant, Roys and Roberts, Felix Walsh and William H. Burke.—Item: Colfax Josselin, of the Josselin Trio, fell from a trapeze at Keith's 14 and sustained a double fracture of the leg. Mr. Josselin was adjusting a part of the trapeze just before the act was to go on, when he lost his footing. He was taken to the Rhode Island Hospital.

HOWARD C. RIPLEY.

KANSAS CITY, MO.—The Orpheum bill 16-22 was entertaining and pleased large audiences. Della Fox was the topliner and her songs scored a hit. Powell's Marionettes proved quite a novelty, while George W. Day's monologue was well received. Others were the Four Boises, Godfrey and Henderson, La Vine-Cimaron Trio, and Les Dahlias, all of whom won applause. For 23-29: White and Stuart, Peschkoff Troupe, Delmore and Lee, Nichols Sisters, West and Van Sicien, Green and Werner, and John A. West.—The Jolly Grass Widows were well received at the Century 16-22, opening to two good houses. Garden and Summers won the honors in the olio. Dainty Duchess 23-29.—Everything is ready for the opening of the new Majestic 22 and Manager Sam Benjamin announces a programme of seven strong acts. Inside and out the structure presents a most pleasing appearance.—Walter T. Terry, manager of the National, will also have charge of the Summer theatre at Fairmont Park, which will open about June 1.

D. KEEDY CAMPBELL.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Week 17-22: The usual enormous business continues. Hal Davis and Inez Macauley and co., and Felix and Barry scored heavily. Marion Garson, Musical Avolos, Mr. and Mrs. Edward Esmond, Raymond and Caverly, and De Koe Trio also pleased. Week 24-29: John T. Kelly and co., Hallen and Fuller, Willy Zimmerman.—Gaiety (H. B. Nichols, mgr.): Indian Maidens 17-19 proved a strong bill. House packed. Vanity Fair 20-22 opened splendidly. Al. Reeves 24-26. Gay Masqueraders 27-29.—Items: Mrs. Agnes Barry and Howard Nichols, proprietor and manager of the Gaiety Theatre, have sold their McGregor Park property in Glens Falls, N. Y., to parties in that town. The purchase price is said to be $11,000.—The Mesick Brothers, a clever local song and dance team, are to make their professional debut with Dockstader's Minstrels week 24.

GEORGE W. HERRICK.

PHILADELPHIA, PA.—Keith's New Theatre week of 24 presents Albert Chevalier, Chassino, Girard and Gardner, the Elgomas, Kelley and Violette, Al. Lawrence, Mazuz and Mazett, Leroy and Woodford, Cooke and Clinton, the Pryors, Ferrell Brothers, Stevenson and Bissett, Grace Leonard, Majestic Trio, and biograph. Business large.—The Bon Ton, having closed for Holy Week, reopened 24 with Golden and Hughes, Conroy and Manning, Barlow and Darling, Iola Pomery, Neff Elliott, Alice Jennings, Leon and Allen, Herbert De Voy, and Edith Richards.—Trocadero: Rush's Bon Ton co.—The Lyceum Theatre is sure of good business with the Imperial Burlesquers.—The Arch Street Museum has James and Davis, Marie Elmer, Baker and Robinson, Smith and Kline, Hervey, Alabama Minstrels.—The Barnum and Bailey Circus is due here week of May 8.

S. FERNBERGER.

TOLEDO, O.—The Arcade management presented a diversified list of attractions for the week 16-22. Ernest Hogan was the headliner, and his inimitable style always pleases. The Japs presented their usual act, all features being well done. Mr. and Mrs. Jimmie Barry's sketch was a continuous smile. Frank Bell has accumulated a good deal of horse sense into his monologue, which was full of genuine humor. Madge Maitland, Antrim and Peters, Harris and De Lea, together with the vitagraph, made up the balance of the bill. This was the last week of vaudeville, the house being given over to stock 23.—At the Empire the Blue Ribbon Girls appeared to good houses.

C. M. EDSON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The Oberstreier Troupe were the feature 17-22. A close second was Augusta Glose in a merry musical monologue. Seymour and Hill, Fiske and McDonough, Barry Scanlon, Juggling McBains, and Hodge and Launchmere made up the bill. Week 24-29: Annie and Jennie Yeamans, Coin's dogs, Williard Hutchinson and co., Watson and Morrisey.—Items: Mr. and Mrs. Poli have leased a cottage for the season at the Pequot colony, New London.—Augusta Glose was given a dinner 22.

JANE MARLIN.

CLEVELAND, O.—Keith's (L. M. Eirick, mgr.): Henry Miller is the headliner of the following bill 24-29: Annie Abbott, Pat Rooney and Marion Bent, Howard's dogs and ponies, Cliff Gordon, Three Mareenas, Isabel Johnson, and Delphino and Delmora.—The Blue Ribbon Girls come to the Star Theatre 24-29. In the olio are Bertie Fowler, Ward and Bradburn, Lew Palmer, Le Roy and La Vanlos, and Stella Gilmore.—The bill at the Lyric 24-29 includes Bilyck's sea lions, Dacey and Chase, Marie Rulow, Howley and Leslie, and George W. Stewart.

WILLIAM CRASTON.

JERSEY CITY, N. J.—Ron Ton Theatre (Thomas W. Dinkins, mgr.): The Imperial 17-24 to fine business, and gave a very good performance. Lillian and Rena Washburne have the burlesque contingent, and the olio is bright. Gay Morning Glories 24-29.—Items: Jesse Burns, one of the owners, and manager of the Imperial, is an old favorite here, and he has had a pleasant stay at the Bon Ton, meeting old friends.—Jersey City Lodge, T. M. A., were the guests of New York Lodge at a social session 16.

WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Every one voted the bill week 10-16 one of the best we have ever had. Haines and Vidocq do a stunt that made good from the start. Wynne Winslow is a pleasing soprano. De Souza and De Borba took well with their baritone solos. Kurtis' dogs were excellently trained and did some marvelous feats. The rest of the programme was made up of McMahon's Watermelon Girls, West and Van Sicien, Sailor and Barbaretto, Clayton White-Marie Stuart co.

DON W. CARLTON.

PORTLAND, ORE.—Star: De Mora and Graceta, Weston and Beasley, Daly and Murphy, Knox Brothers, Lois Cecele Hobson, John Drew, Roscoe Arbuckle.—Baker: Flying Voctorelas, Memphis Kennedy, Smith and Ellis, Two Russells, Jean Wilson, Mr. and Mrs. Bobby Hagan.—Grand: Fields and Hanson, Kardel and Zhardna, Gardner and Revere, Alf Bonner, Oliver Troupe, Sylvester, Jones and Pringle, Verobee and Houston.—Lyric: The Sweetest Girl in Dixie.

JOHN F. LOGAN.

SAN FRANCISCO, CAL.—At the Orpheum 9-16: Paul Conchas, Wilbona Shannon, Jack Mason's Society Belles, Bonifate and Wiltsinger, Knight Brothers and Sawtelle, Cooper and Robinson, Liquid Air Demonstrations, and the pictures.—At the Chutes, 10-17: Mr. and Mrs. John T. Chick, Murphy and Francis, La Grecia, Mallory Brothers, Brooks and Halliday, Mabel Lamson, and Charles Bigney.—At Fischer's 10-17: Continuous vaudeville.

OSCAR SIDNEY FRANK.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Eight Vassar Girls was the attractive headline week 17-22. Foy and Clark made the laughing hit. Apollo pleased. Others were: Leah Russell, Jink's monkeys, Crawford and Manning, Tyce and Jermon, and Phyllis Allen. Business good. Edmund Day and co. 24.—Empire (Charles Zimmerman, mgr.): Fay Foster co. week 17. Grass Widows 24.

PEARL KIRKWOOD.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week 24-29: Marcel's Living Pictures, Edwin Stevens, Leslie, Dailey and co., Dorothy Morton, George W. Munroe, Three Keatons, Tony Wilson and Heloise, Josephine Amoros, Stanley and Brockman, Dick Lynch, and George Austin. Big business 17-22. This house may remain open throughout the Summer.—Academy (Harry Williams, Jr., mgr.): Week 24-29: Bohemian Burlesquers.

ALBERT S. L. HEWES.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Utopians played to packed houses 16, and will probably carry out the week to big attendance. The co. gave a very clever performance, hits being made by George Fredo, Balmore and Horton, Florence Kimball, Fredo and Dare, Eugene George, Dumso and Eliot, and Madeline Jess. The Brigadiers 23-29.

CLAUDE L. N. NORRIE.

OMAHA, NEB.—Business as usual is good at the Creighton Orpheum. For week 16: Gallando, Greene and Werner, Borani and Nevarro, Henri French, Barry and Halvers, Mabelle Adams, and Delmore and Lee. All well received. For week 23: Della Fox, Powell's Marionettes, Four Sensational Boises, George W. Day, Sailor and Barbaretto, Jackson and Bardine, and De Onzo Brothers.

J. R. RINGWALT.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Week 17-22 Albert Chevalier drew S. R. O. houses. Rose Auginaldo, Le Roy and Woodford, Fitzgibbons-McCoy Trio, Cliff Gordon, Terley, Hill and Whitaker, and the Three Tasmanians complete the bill.—Star (F. W. Stair, mgr.): Reilly and Woods co. 17-22. The World Beaters 24-29.

STANLEY McKROWN BROWN.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): S. R. O. twice daily week of 17. The magnets were the Misses Delmore, Carr and Yule, Clement De Leon, Brown, Harrison and Brown, Violet Black and co., Stuart, and Patty Brothers.—Item: Corona, the magician, of this city, opens on the Poli Circuit as the topliner at the Waterbury house 24.

A. DUMONT.

WASHINGTON, D. C.—The bill at Chase's Theatre 24-29 presents Jiu Jitsu demonstrations, George Wilson, Egbert Van Alstyne and Louise Henry, the Valdares, Exposition Four, Spook Minstrels, and Ziska and King.—Sam Devere's co. is at Kernan's. Joe J. Sullivan and Smith and Champion are featured. Majestics May 1.

JOHN T. WARDE.

CINCINNATI, O.—The Orpheum Show was at the Columbia 16-22. Those appearing were McIntyre and Heath, Buckner, the Great Probst, Spessardy's bears, Clarice Vance, Frank and Jen Latona, Four Madcaps, and Smirl and Kessner.—The Cherry Blossoms were bright and pleasing at People's 16-23 and drew good business.

H. A. SUTTON.

BUFFALO, N. Y.—Shea's week 17 offered: Will M. Cressy and Blanche Dayne, Murphy and Nichols, Eleanor Falke, O'Brien and Buckley, Hill and Silvany, Jack Raffael, Johnson and Wells, Freres Griffith.—The Runaway Girls gave a very meritorious performance at the Lafayette week 17.

P. T. O'CONNOR.

DENVER, COL.—Orpheum: Hits were made 10-17 by Lydia-Yeamans-Titus, Jack Norworth, Peschkoff co., and Louise Dresser. Week 17: May Vokes, Klein, Ott Brothers and Nicholson, William Tompkins, Five Mowatts, Kleist, Heeley and Meeley, and Madame Slapoffski.

MARY ALKIRE BELL.

BALTIMORE, MD.—At the Maryland week 24-29: Mary Shaw, Melville and Stetson, Millman Trio, Treloar, Lucy Clark, W. H. Windom, Leigh Brothers, and biograph.—The Majestics appear at the Monumental. Bon Tons May 1.

HAROLD RUTLEDGE.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): Week 17-22: Willis and Barron, Nat Carr, Sanford and Darlington, the Hamlins, Brisette and Hart, Loveland Family, James A. Hennessy, and William Woolfall. Business good. The temporary theatre being erected by Mr. Alsop will be 120 feet deep and 50 feet wide, with the entrance on Broadway less than 300 feet from both the Broadway and the Grand. The slope of the land is sufficient for the auditorium floor, which is already laid. The roof will be of canvas.—Grand Opera House (Dick P. Sutton, mgr.): S. R. O. all the time. Week 16: Sanford and Darling, Mr. and Mrs. James P. Lee, Conkey, Vernells and co., Joseph J. and Myra Davis Dowling, Della Pringle and her dogs, Martin Sisters.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Full houses ruled 17-22 and the following bill pleased: Stine and Evans, Charles McDonald, Four Emeralds, Will Dockray, Marian and Deane, Eddie Cassady. For 24-29: Takazana Japs, Doherty's poodles, Davenport, Matthews and co., Barry and Wolford, McGrath Brothers.—Woolworth Roof-Garden (John B. Peoples, mgr.): The fifth season of vaudeville at this popular place will begin 24 with the Magic Kettle, Cinderella Up-to-Date, Italian Trio, Dixon and Anger, Misses Delberg, Great Chick, and kinetograph. Charles M. Howell will be press agent.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Trocadero Burlesquers (return) 17-22 to crowded houses. William Bartell, the Grahams, Brothers Damm, and World's Comedy Four make a pleasing olio. City Sports 24-29. William Hudson, the genial treasurer, benefit May 20, when James J. Corbett, Maggie Cline, and others will appear. His popularity assures a crowded house.—Orpheum (A. Franz Lenz, mgr.): Drew good audiences with Paze and Mayo, Signor Rosay, John Harty, Dora Pelletier, and Chadwick Trio. Dot Hutchinson, a clever child, headed the bill and scored a hit.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): Good programme 17-23 to big business included Jewell's Manikins, Orietta and Taylor, George Gaskin, Baker and Lynn, Colby and Way, Tiddlewinks and Dugan, Stanley and Wilson, Wilson and Davis, and the kinetograph. Week 24-30: Herrmann the Great, Ralph E. Cummings and co., Melani Trio, A. O. Duncan, Burton and Brooks, Spissel Brothers and Mack, Kelley and Adams, Inness and Ryan.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.): Week 17-22: Gracie Emmett and co., Ten Ichi Japs, Cal Stewart, D'Esmondes, Short and Edwards, Milt and Maud Wood, Mr. and Mrs. Alexander Bevan, and the Beanos. Capacity business continues. Week 24-29: Baby Mabel's animals, Casting Dunbars, Booker and Corbley, Mayme Remington.—As a special feature for 20 only Thomas F. Wiseman and co. appeared in The Littlest Girl.

PEORIA, ILL.—Main Street (E. P. Churchill, mgr.): Week 16-23: Campbell, Dillon and Campbell, the Pelots, Parish, Bessie Taylor, Cameron and Toledo, and Peter J. Smith. Best bill this season; big crowds.—Weast (C. F. Bartson, mgr.): Week 17-24: Crawford and Duff, Sawtelle and Sears, Harry and May Howard, Coulson Brother, Roberts and De Mont. Great; business fine.—Jacobs' (A. F. Jacobs, prop.): As usual, good partonage; bill pleasing.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.): Week 16: Emmett Corrigan and co., De Onzo Brothers, Brothers Rossi, Artie Hall, Willy Zimmermann, Burke and La Rue, Paulton and Doley, La Jolie Titcomb is underlined.—Unique (M. Gallagher, mgr.): Week 17: Farmer Jones and Mother Jones, Patrick and Grierson, Irene Mason, Whitehead and Diamond, Burke Brothers, the Great Vivian.

FALL RIVER, MASS.—Bijou (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): For the final week of the vaudeville season, 17-22, a good bill was given. Frank Gardner and Lottie Vincent played a return engagement in Winning a Queen and scored a big hit. Mr. and Mrs. Neil Litchfield, the Escamillos, and Hughes and Haselton pleased. Attendance good. Week 24-29: The Buffington Stock co., presenting The Cajan.

LONDON, CAN.—London Vaudeville Theatre (C. W. Bennett, prop.; J. H. Alos, local mgr.): Joseph La Rex, Gordon Eldrid, the Jennetts, Waldron Brothers, Ben Omar, Jacobs and Sardell, Marie Girard, Burnett and Weyerson, and Bilyck's seals made up the bill for 17-22 to average business. Coming 24-29: Hayward and Hayward, Seeker, Wilkes and co., Herbert B. Chesley and co., Davora and co., Jennings and Renfrew, Earl and Wilson, Baby Owen.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Great bill week of 17, including Owley and Randall, Fields and Wooley, Irving Jones, Woodland Nymphs, McWatters, Tyson and co. (hit of bill), Millman Trio, and Carlotta. Week 24: Charmion, Imperial Japanese Guards, Carter De Haven Sextette, Stuart Barnes, Gardner and Maddern, Hathaway and Walton.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Crowded houses week 17-22. Bill included Dida, Jiu-Jitsu, Tom Nawn and co., Howard and North, Lew Hawkins, Zimmer, and Adamini and Taylor. Summer stock season opens 24.—Corinthian (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The World Beaters to fine houses week 17-22. Runaways 24-29.

DETROIT, MICH.—At the Temple Theatre week 17-22 Robert Hilliard in The Littlest Girl, assisted by June Pelton, of this city, and Earle Ryder, scored a hit. Adele Rafter made a great impression with her pleasing voice. The Zancigs proved very mysterious. O'Hana San has a prettily worked out idea. Paul Bond, George Austin, and Zazel and Vernon complete the bill.

LOUISVILLE, KY.—At the New Buckingham week 16 the New York Stars had an excellent week.—The close of the season at Hopkins', which occurred 15, had a full house. The principal attractions were Herrmann and the Eight Vassar Girls. Too much in praise of Manager Reichman and his able assistants for the skillful handling of the new house cannot be said.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Theodore Babcock and Frank Mostyn Kelly are essaying Two Friends 17-22, sharing honors with Grace Cameron, Coin's dogs, Franz Ebert and co., George H. Diamond, Anderson and Goines, and Watson and Morrisey. Vaudeville season will close May 13.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Bill week 17 includes Bert Coote and co., Mazus and Mazette, Mr. and Mrs. Mark Murphy, Great Scott, Katherine Nelson, Joe Belmont, Conlin and Hastings to big houses. Week of 24: Mignani Family, Josselin Trio, Charles Kenna, and Dillon Brothers.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Big business 17-22. Bill: Smith O'Brien, Lottie Symonds, Don and May Gordon, Bryant and Saville, Rosser, and Pero and Wilson. Week 24-29: Adams and Drew, Collins and Keene, Jones and Wolton, Marion and Dean, Lillian Maynard, Rosser.

POUGHKEEPSIE, N. Y.—Family Theatre (E. B. Sweet, mgr.): Owing to contracts for the use of this hall, which could not be canceled, there were no performances 17-22. During the next two months it will also be dark. It is announced that alterations will be made, and the hall will be again opened as a vaudeville theatre.

RACINE, WIS.—Bijou (W. C. Tiede, mgr.): Capacity audiences continues. Bengham and Gable, William Anderson, Richards, Two Fantas, Four Juggling Mortons, Bennett Sisters, Tillis and Forbes, Samuel Barrington 10-17.—Item: Parties from Chicago are now here figuring on building a vaudeville house.

SAN DIEGO, CAL.—Grand Theatre (L. I. Funge, mgr.): Week 3: Desmond Sisters, Trumps, W. H. Knox, Stuart, Russell and O'Neil, Raymond. Large houses.—Pickwick Theatre (Scott and Fulkerson, mgrs.): Yank-Herbert Trio, O'Brien and West, Eunice Clarke, Drake and co., Frederick MacMurray, Harrison Brothers. Continued success.

MEMPHIS, TENN.—Hopkins' Grand Opera House (A. B. Morrison, mgr.): Hopkins' Trans-Oceanics to good business week 17-22. Therese Dorgval, Ellis-Nowlan Trio, Vernon, McCue and Cahill, Carter and Walters' co., Lillian Shaw, and Sheck Brothers.—East End Park (A. B. Morrison, mgr.): Season of vaudeville opens 30.

WINNIPEG, CAN.—Dominion Theatre (M. Kyle, mgr.): Grant Gardner and Marie Stoddard were the feature 17-22. Williams and Milburn, McDermott, Will C. Young and L. May Brooks, and Sankey Brothers were also on the bill.—Item: On his birthday, 15, the employees presented Manager Kyle with a fine chair.

DUBUQUE, IA.—Bijou Theatre (Jacob Rosenthal, mgr.): The Great Marienellas, Smith Brothers, Nettie Fields, Mitchell and Love, Whelan and Searles, and Kippy 10-15 drew good houses. McNutt Trio, Mariott Twins, Garden City Trio, Lucy and Lucier, and Tom Ripley 17-22.

TROY, N. Y.—Rand's Opera House: Milton Aborn's bill of 17-22 is Bush and Gordon, Mills and Morris, Ed Foster's dog, Elinore Sisters, Duryea and Mortimer, Besnah and Miller, and Imperial Japanese Guards. Large audience; pleased. Good vaudeville is popular here.

DES MOINES, IA.—Bijou (Fred Buchanan, mgr.): Excellent bill 16-22 draws packed houses: Kippy, Howley and Leslie, Three Graces, Fay and Colby, Brothers De Van, Jack O'Toole. Week 24: Razal and Dazal, Great Spaulding, Mitchell and Love, Tom Ripley.

MONTREAL, CAN.—Theatre Francais (Sparrow Amusement Co., mgrs.): The Broadway Burlesquers is the attraction 17-22. Amy Butler, Pat White, and Ezier and Webb are in the olio. Reilly and Woods 24-29.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Rose Hill co. 13-15; usual crowds; pleased. Bon Tons 17-19; excellent business; good co. Merry Maidens 20-22. Fred Irwin's co. 24-26. Parisian Widows 27-29.

DOVER, N. H.—Bijou (Charles Fredericks, mgr.): Large audiences were pleased 10-15 by Cole and Clements, Ed Armstrong, Whalley and Whalley, Bertha Bertrand, Frank L. Brown, Bobbey Mack, and a comedy. Dark 17-22.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Great Brindamour, Mason and Frances, Charles W. Littlefield, Royal Midgets, Reidy and Courier, McGrath Brothers, Potter and Hartwell, and Sydney Grant 17-22. Fair houses.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill 17-22: Koster and Clio, Harris and Proy, Nellie Ridgway, May Neilson, Sadie Brand, Alice Armin, Pearl Davis. Large business.

JANESVILLE, WIS.—West Side Theatre (Clarence Burdick, mgr.): Dark 17-22. Reopens 24 with Musical Forrests, the Perlocks, Ramsey Sisters, and Richards.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week of 17-22: Pete Family, Ramsey Sisters, Foster and Henderson, and La Adelaide. Large audiences.

SPRINGFIELD, O.—Orpheum (Orpheum Theatre Co., mgrs.): Bill 17-22: Ryder's monkeys, Wolf and Sedella, Massey and Kramer, and Arthur Samson. Good patronage.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week 10-17: Dunbars, Walter Beemer, Harry Burns, Mr. and Mrs. Jack, Willie Grimmer. Immense business; excellent bill.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Majestic Burlesquers 13-15; performance and houses good. Merry Maidens 17-19; houses large; performance good.

JOPLIN, MO.—Lakeside Park opens May 7 with vaudeville.—Lyric Park opens 1.—Street Carnival week of 8, by Patterson and Branard co.

NORTH ADAMS, MASS.—Richmond Theatre (S. P. Meade, mgr.): Closed a successful season 15. Laura Deane was the star of the bill.

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Owing to numerous letters of mine (addressed care "Clipper" and "Mirror") being opened by a party by the name of Harry Fern, I take this means to request my friends to address me in the future as

HARRY S. FERN of Orth and Fern.
(One Messenger Boy). The other is Al. W. Maddox of Maddox and Prouty.
P. S.—I AM NOT and WILL NOT BE CONNECTED WITH ANY QUARTETTE this Summer. Expect to go with Reilly and Wood another season.

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KELLY AND VIOLETTE
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There is much talent at Shea's Theatre, this week. The best thing on the programme is Kelly and Violette, who sing duets and solos with charming finish and in refreshing style. Not often does a vaudeville sketch so charm an audience as this one did yesterday. The costumes and magnetic graces of Violette are manifold, while she sings as sweetly as a bird. Kelly has a voice of wide compass and robust timbre. THEY ARE REALLY THE HEADLINERS OF THE SHOW.—*Toronto World.*

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A feature on Keith Circuit. Harry Davis' Grand Opera House, Pittsburg, this week. Dockstader's, Wilmington (Buster's first date), to follow.
Open time, commencing May 8, for a few weeks.

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They may all think they're it, but there's none like you, Pearl.
Water's fine, baby mine, don't decline, let us get in the swim good and fine;
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Do you know Nathan Feist? He is in town, having arrived at the home of Mr. and Mrs. Leo Feist on April 7. Leo Feist has been busy accepting congratulations, both personally and by wire, the past week from his countless friends in the theatrical world.

The Golding Music Company has received numerous requests for its new ballads, "When You're Away" and "I Never Knew." Both ballads have proved excellent encore winners and many singers have added both songs to their repertoire.

Verne Armstrong's new soldier song, "When I Come Home, Sweetheart," is rapidly gaining friends. Many prominent singers have added it to their repertoire and are unanimous in its praise.

Ruby Raymond, now playing the Shayne circuit of parks, has included "My Irish Indian" in her repertoire. It is published by Jerome H. Remick and Company.

The Evelyn Sisters scored at Henderson's, Coney Island, with the new Summer song, "Meet Me Down at Luna, Lena." The following well-known singers are also using this song with success: J. Raynor, at Stauch's; Flo Huard, at Koster's; Lillian Burns, at Connor's, and it beautifully staged by Charley Dunn and company at Inman's. Arlington and White, Flossie Allen, Madeline Burnette, H. B. Riggs in A Man of the World, Grace Lyons, and Richard Thomas also report it as a success.

Grace Leonard, frequently called "The New American Vesta Tilley," writes G. W. Setchell that "Tommy, Tell Me True" is one of the best opening songs she ever had. Miss Leonard played at Keith's Boston house last week.

"Waltzing with the Girl You Love," George Evans' new waltz song, is starting off like a winner and will exceed in popularity his big hit, "Come, Take a Trip in My Airship."

The Bennett-Moulton Stock companies are featuring S. R. Henry and Arthur J. Lamb's latest sentimental ballad, "When the Harvest Moon is Shining on the River," as an illustrated song. They are using six separate sets of slides, one for each company, and are delighted at the favor with which this new ballad, recently published by Joseph W. Stern and Company, has been received.

Edith Murray, of the Imperial Burlesquers, will shortly introduce "Honey, I'm Waiting," the catchy coon serenade now creating much comment among the profession.

"Slippery Day," the new instrumental number published by the Golding Music Company, is now ready for band and orchestra. Prominent leaders speak in the highest praise of this composition

Victoria Monks, the English coon singer, who recently returned from the London halls, will make her first appearance at Hammerstein's, singing "My Sweet Little Caraboo," an Indian number published by Jerome H. Remick and Company.

"Ain't Any Body Goin' to Buy" is still winning applause for Tascott, Ethel Robinson, Gladys Irving, the Norrises, the Kings, and a host of others.

Callie Young, very popular with New York audiences, speaks loudly in praise of "Tommy."

"I'm Trying So Hard to Forget You," Charles K. Harris' descriptive ballad, is being sung by Madame Slapoffski, Delia Donald, Bohannen and Corey, Lydia Barry, Adaline Francis, Mrs. Mark Murphy, James Bradley, Cheridah Simpson, Phyllis Allen, Eleanor Falke, Pauline Hall, Werden and Gladish, Allen May, Claude Thardo, and Phyllis Gilmore.

It is rarely that a vocal artist of Aurie Dagwell's ability gets a song so well suited to her as the "Girl With the Changeable Eyes," Alfred Solman's charming waltz song, which Miss Dagwell sung with immense success at the Orpheum Theatre, Brooklyn, during the week of April 10. She has written the publishers, Joseph W. Stern and Co., that the song is the most popular in her repertoire.

Fred Clarenze will be seen in vaudeville shortly with his new act, Delusio, also termed the Dexterous Singing and Dancing Delusion, with scenery and electrical effects. Mr. Clarenze's company will include Maizie Sinclaire and Edwin A. Webb. The songs to be featured in the act are "Pal of Mine," "My Girlie Girl," and "Honey, I'm Waiting," all of which are published by Leo Feist.

Constance Windon, singing comedienne, with Scribner's Morning Glories, claims that "If I Were Only You" is the best song she has ever used. Published by Jerome H. Remick and Co.

Luke Pulley and his Creole girls have added two new Setchell members to their act, "Under the Banana Tree" and "Zola."

"Do Drop in At Dew-Drop Inn," by Boyle Woolfolk, has a pretty swing that is making it popular everywhere.

"Farewell, Sweetheart May," Charles K. Harris' new march-time soldier song, is now being featured by Belle Belmont, Mrs. Charles Cassad, Charles E. Dixon, Madeline Burdett, George Diamond, George Jenkins, George Gillen, Lynotte Sisters, Minnie Dreyer, Charles B. Lawlor and daughters, Marie Williams, Floye Redledge, Emma Carus, William H. Colby, Ray and Roberts, and McDonald and Huntington.

A feature of Fred Irwin's Big Show is the singing by the Four Connollys, of "Honey, I'm Waiting." Their clever work in singing and dancing brings forth numerous recalls from their audiences at every performance.

Rehearsals are rapidly proceeding with Allan Lowe and George Rosey's new musical extravaganza, Kafoozelum, which will be produced in Chicago on May 14. A big cast has been secured, including Dave Lewis and Elfie Fay, while Stern and Co. are busy getting out the musical numbers. It is their intention to have a number of the songs which promise to be successes of the production ready on the opening night. Several critics who have heard the score declare it to be one of the best written in years.

Minnie Harrison, comedienne, who will appear on the Proctor circuit shortly, has added "Tommy" and "Under the Banana Tree" to her act. Both songs are from the Setchell catalogue.

A successful feature in the act of Watson and Morrisey as seen at Keeney's Theatre in Brooklyn recently, was their artistic rendition of "Honey, I'm Waiting."

MATTERS OF FACT.

Belle Gold, owing to disagreement, has dropped all negotiations for her starring tour next year and will be at liberty after April 29 for Summer and next season. Miss Gold has been one of the features of Hanlon's Superba this season and is credited with making the biggest hit of any soubrette playing the part of Gretchen. She may be addressed in care of THE MIRROR or her home, 316 East Forty-ninth Street, New York city.

The Unwritten Law and Tom Moore, which were advertised as being available for repertoire in the last issue of THE MIRROR, are only available for road tour at the present time.

Millie Blanchard, a young English tragedienne, will appear for the first time in America in the new dramatic sketch, Zelda. She will tour the principal cities in the United States and Canada and will appear only for limited time in vaudeville, as she is booked to appear next season in the following repertoire: Cleopatra, Leah, Macbeth, and An Empress Dethroned.

Mr. and Mrs. T. W. Eckert desire to express to their friends, both in and out of the profession, their sincere appreciation of the many messages of sympathy and condolence received by them in their bereavement.

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ENGAGEMENTS.

Earle K. Mitchell, by Belasco and Mayer, for a Spring tour of ten weeks with White Whittlesey, to play the comedy parts in Heartsease and Soldiers of Fortune.

By Henry B. Harris for the Western tour of T. Daniel Frawley, in Ranson's Folly, a number of the members of the original cast, including Frazer Coulter, Grace Thorn, Charles Sturges, Adele Richardson, and Lawrence Sheehan. Others are Mark Price, William Wray, Walter Crosby, James Kean, and Katherine Raynore.

Claude Gillingwater, by Charles B. Dillingham, as principal comedian with Fritzi Scheff next season.

The company engaged to exploit McFadden's Flats next season will include Bessie Bartell, Marie Hebler, Lulu Lee, May Martin, Corinne Bradford, Edna La Grue, the American Fougere, Billy Barry, and Daniel Mack.

Lillian Kingsbury, for the revival of Shakespearean productions by Robert Mantell during his Chicago engagement, playing the heavies.

Edwin Mordant has engaged Grace Atwell, Edwards Davis, Engel Sumner, Grace Hull, Nathan Aronson, Bernhardt Niemeyer, Louis Shea, George S. Loane, James Connors, Allen Elmore, Harry S. Hadfield, Origen Van Zandt, Lizzie Hadfield, Adelaide Livingston, Hazel Church, for the Edwin Mordant company, at Grand Opera House, Syracuse, N. Y.

For the Morgan Hewitt Stock company, by G. Stuart Brodock, manager; Morgan Hewitt, leading man; Vera Miles Smith, leading woman; Charles R. Wirth, comedian, and Margaret Cummings, Eleanor Mordaunt, and Beryl Swan. The company opened Easter Monday, and is booked solid during the Summer in Northern Pennsylvania and Canada. It begin its regular season Sept. 11 on the Verbeck circuit.

By the engagement department of the Actors' Society: Lionel Adams, with Rip Van Winkle company; Ralph Deane, with My Friend the Enemy; Burt G. Clarke, with Frenzied Finance; Harry Pearson, with Rose Coghlan; Katherine Kent, with the Hathaway Theatre, New Bedford, Mass.; Lillian Norris, with Shea and Burke Stock, Worcester, Mass.

VAUDEVILLE JOTTINGS.

Vernon, of Zazell and Vernon, who had his wrist fractured some time ago has recovered sufficiently to be able to resume work with his partner in their skit, The Elopement. They have added several novel and amusing tricks to the act.

Lew Wells has recovered from his serious illness in Boston and desires to express his thanks through THE MIRROR to his many friends for letters and visits that helped to make his illness less painful.

Lucille Saunders, the operatic contralto, will fill a few special vaudeville dates in June, at the close of her season with the Lillian Russell Opera co. in Lady Teazle.

The Brothers and Sisters Ford, collectively Dora, Mabel, Edwin and Max, will open in St. Louis June 4 in a new act, entitled The Dancing Carnival. It will be managed by J. J. Murdock and will include special scenic and light effects and many changes of costume.

Frankie St. John and Johnnie Le Fevre, who have been in vaudeville for the past two seasons, have signed for the Summer for the productions to be put on at the Academy of Music in Baltimore. Miss St. John will appear as principal soubrette and Mr. Le Fevre as light comedian. The first piece will be The Girl from Paris, in which Miss St. John will play the character soubrette role of Ruth. St. John and Le Fevre will be seen in a musical comedy next season.

Frank Byron, of Byron and Langdon, will be starred next season under the management of Maxwell N. Myers, in a musical comedy called The Great I Am.

The sketch A Romance and a Hold Up, in which Charlotta Weaver is to star under the management of Lorimer Johnstone, will have its initial representation at the Yorkville Theatre Sunday, April 30. Mr. Johnstone states that the illusion which is called "Life from Death," or "Recreation by Fire," which is used as the finish of the act, is now complete and with its extraordinary electrical effects is bound to prove a startling sensation.

The Gillette Sisters closed with the Transatlantic co. April 9 and returned to vaudeville at Hurtig and Seamon's Music Hall April 10, with Syracuse to follow.

Will Rath, who was compelled to close his season in February on account of throat trouble, has recovered.

James Edward Sprott, who during the early part of the season was press representative for Harry Corson Clarke, has concluded arrangements to manage the City Park Casino at Wheeling, W. Va., during the coming Summer. The season will open June 12 and will run for fourteen weeks. The bills will be chiefly first-class vaudeville, but a dramatic flavor will be given by the engagement of Laura Alberta and a small stock co. for the production of one-act plays.

Kathryn Bradley Roberts will star under the management of Walters and Mathews in Hans and Nix, a comedy taken from the German.

Lillian G. Martin, who has been playing Martha in Faust with Lewis Morrison this season, has been engaged by Mr. Morrison for the same part in his vaudeville tour, which will begin soon.

Herbert Lloyd, accompanied by his wife, Lillian Lyllian, arrived in New York in time to open at the Colonial last week. Mr. Lloyd has been in Europe for a year past, and his engagements have been so successful that he has been booked ahead for nearly three years in the principal European cities. He will sail on Aug. 5, and meanwhile will play a few engagements contracted for before he went abroad. He came over this time principally for a rest and to look after some business affairs that require his attention. Mr. Lloyd has a genius for advertising and has surprised his friends by sending them a puzzle that is also an advertisement of his act, which is bound to cause much comment.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

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CORRESPONDENCE

(Continued from page 6.)

in Hamlet to audience and production excellent. May Robson Comedy co. opened 17 for week to S. R. O.; good co. and specialties. Plays first half of week: A Soldier's Sweetheart, Thelma, M'Liss, Nettie from Newport, Lost Peggy, Queen of Shantytown (repeats on exchange).

[illegible]—[illegible]BRIA THEATRE (H. W. [illegible]; Why Girls Go Wrong 13; good show to [illegible] business; Lord Chumley 15; fair show and business. When Women Love 17; fair show and business. Girls Will Be Girl 18 (return); fine show to good business. Hadley's Pictures 19; good show and business. Athletic Carnival 20. Innocent Maids 22. York State Folks 26. Primrose's Minstrels 28. A Son of Rest 29. Beauty and the Beast May 1.

SUNBURY. — CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): The Fortune Teller 13 to small audience. Girls Will Be Girls 26. The Silver Slipper 28. The Heart of Maryland May 8. Columbus 1492 (local talent) for the benefit of the Mary M. Packer Hospital 19, 20. Dumont's Minstrels 21 (for the benefit of the No. 1 Fire Co.).——ITEM: Luciene Wood, formerly of Under Southern Skies co., will produce the benefit cantata, Columbus 1492.

NEW CASTLE.—OPERA HOUSE (Jacob Genkinger, mgr.): Devil's Auction 13; pleasing performance; fair house. Black Crook, Jr., Burlesquers 14; good performance and house. The Real Widow Brown 15; good co.; fine house. Rogers 17-19; good performance and attendance. Harrison J. Wolfe in The Open Gate 20. Paula Edwardes in Winsome Winnie 22. Isle of Spice 24. Y. M. C. A. Lecture 25. Rogers (return) 27-29.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): A Desperate Chance was well given to large house 13-15. James Kennedy co. 17-19. Plays: Chuckie Conners, True Irish Gentleman, Gentle Jim, and Sheridan Keene, Detective; performances and houses goods.——ACADEMY OF MUSIC (John D. Mishler, mgr.): The Fire Brigade 14. 'Way Down East 15. Lyman H. Howe's Moving Pictures 17-19.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Morton, bus.-mgr.): Robert B. Mantell in Richard III 12; fine performance; good business. Harrison J. Wolfe in The Open Gate 15; fair house and performance. The Real Widow Brown 17; small house; fair performance. Paula Edwardes in Winsome Winnie 18; excellent performance; well received. Isle of Spice 22. Liberty Belles 26.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Lord Chumley 14; light house. Why Girls Go Wrong 15; fair business. When Women Love 18; medium house. Girls Will Be Girls 19 (return) packed the house matinee and night. Innocent Maids Burlesquers 21. Out of the Fold 22. Two Married Men 24. Primrose's Minstrels 27. York State Folks 28, 29. A Son of Rest May 1.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Devil's Auction 15; good scenic effects but poor co.; fair house. Ezra Kendall in Weather Beaten Benson 18; fine performance, but poor business. Isle of Spice 20. Erwood Stock co. 24-29. Joseph Murphy 28.——ITEM: Caught in the Web booked for 13 failed to appear.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): The Village Postmaster 7; good house and performance. The Sign of the Cross 14, with Walter Law as Marcus, and Dorothy Lambert as Mercia; good performance to appreciative audience. Dark Holy Week. Quincy Adams Sawyer 24. A Royal Slave 29.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Devil's Auction 14; fair show; good house. Caught in the Web 15 canceled. Lord Chumley 17; good performance and business. The Real Widow Brown 19. Silver Slipper 26. Winsome Winnie 27.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Grove Vaudeville co. 13; good bill to poor business. Local 25. Rudolph and Adolph May 2. A Royal Slave 8.——ITEM: Dan Bodder, trap drummer, has gone to Columbus, O., to join Forepaugh and Sells Circus band.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Chicago Stock co. 17-22; first half of week in Prince Otto, Resurrection, Hearth and Home, Sealed Lips, The Parish Priest to good business and audiences; pleased; specialties well received. Girls Will Be Girls 24. Howe's Pictures 27.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Record Stock co. 10-15; light business; deserved better. Plays: A Woman's Revenge, The King of Scoundrels, A Wife's Honor, Lady Nell, and Woman Against Woman. The Confederate Spy 25, 26 (local).

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): House dark for two weeks. Black Crook, Jr., May 4. Morgan-Hewitt Stock co. 9-11. John Robinson's Circus 10.——ITEM: Walter Hull Crosby, who has been playing in the Bijou Stock co. in Brooklyn, N. Y., is home on a short visit.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): A Royal Slave 14; fair co. and business. Canadian Colored Concert co. 15; good entertainment; fair business. House closed week of 17. Howe's Moving Pictures 20.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Ezra Kendall in Weather Beaten Benson 17; good co.; pleased small attendance. The Real Widow Brown 18; fair co.; very small house. The Isle of Spice 21.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Liberty Belles 13; excellent co. and business. Jerry from Kerry 15; good co. and business; two performances. Verna May co. 17-22. Silver Slipper 25. Shore Acres 28. Holy City 29 (return).

YORK.—OPERA HOUSE (B. C. Pents, mgr.): The Princess Chic 17; good co. to light business. Babes in Toyland 19 pleased large and appreciative audience. Girls Will Be Girls 21. George Primrose's Minstrels 25. Francis Wilson May 1.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Quincy Adams Sawyer 13; good co.; poor house. The Fortune Teller 14; excellent co.; large house. Howe's Moving Pictures 20. Babes in Toyland 21.

JOHNSONBURG. — ARMSTRONG OPERA HOUSE Johnsonburg Amusement Co., mgrs.): The Beauty Doctor 14; excellent co.; good house. Week of 17 dark. Patton and Perry in Jerry from Kerry 26.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Howe's Pictures 13; good business and pictures. Quincy Adams Sawyer 15; good house and co.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Black Crook, Jr., 15; good business; co. fair. Perry and Patten in Jerry from Kerry 19. Holy City 26. Dilger-Cornell co. 27-29. Two Married Men May 1.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): When Women Love 15; good co. and business. Volunteer Organist 27. York State Folks May 1. Garside Big Stock co. 8-13.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): The Christian 15; co. good; small house; two performances. The Volunteer Organist 21. Babes in Toyland 25.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): The Beauty Doctor 13; good performance; small house. Jerry from Kerry 25. Winsome Winnie 29.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Chicago Stock co. 24-29 opens in The Resurrection. Hargreaves' Shows open season here 22.

HAZLETON.—GRAND OPERA HOUSE (Henry Welser, mgr.): 'Way Down East 13 pleased two good houses. The Sign of the Cross 15; good performance to fair business. Royal Slave 26. David Harum 28.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. J. Carpenter, local mgr.): Ireland's Own Band 14 pleased large audiences. House dark 17-22. Klark-Urban co. 24-26. David Harum 27.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Devil's Auction 17 pleased fair audience. Lord Chumley 21. Williamson's (lecture) 24. Liberty Belles 28.

MT. CARMEL.—OPERA HOUSE (Joe Gould, mgr.): Volunteer Organist 14; good show and house. Royal Slave 18; good show to fair house. When Women Love 21. Garside Stock 24.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. W. Weyman, mgr.): Jerry from Kerry 20; fair business and co.——ITEM: Season closed.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Concert by the Wellsboro Military Band 24.

LANSFORD.—OPERA HOUSE (King and Sharp, mgrs.): The Factory Girl 6 pleased good house. A Royal Slave 25.

MAUCH CHUNK.—OPERA HOUSE (R. A. Heberling, mgr.): The Sign of the Cross 14. Quincy Adams Sawyer 24. A Royal Slave 28.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Lord Chumley 19 pleased small house. Elk Capital Band (local) 28. York State Folks May 4.

BRADFORD.—THEATRE (Jay North, mgr.): The Beauty Doctor 17 pleased large house. Isle of Spice 19; delighted; fine attendance. Joe Murphy 29.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): A Royal Slave 15; good business. Bucknell Minstrels (local) 20. The Volunteer Organist 24.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; J. W. Gamble, local mgr.): The Sign of the Cross 18 to good business; fine co.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): A Thoroughbred Tramp 18 failed to appear.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): The Factory Girl 15 canceled. Out of the Fold 21. House dark 15-21.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Human Hearts 7 pleased a large house. The Liberty Belles 14 pleased a large house.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): A Royal Slave 27.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Babes in Toyland 17; delighted full house. Woodland (return) 18; enthusiastic reception; S. R. O. Wilton Lackaye in The Pit 24. Charley Grapewin in The Awakening of Mr. Pipp 27, for benefit of Helen McGowan, treasurer of theatre.

WOONSOCKET.—OPERA HOUSE (Josh B. Ogden, mgr.): Peggy from Paris 15; good house. Brindamour 24. Girl of the Streets 27. Show Girl 29. House dark Holy Week.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Ten Nights in a Bar Room week of 17 to good business. A Game of Hearts week of 24.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Peck's Bad Boy 13; fair performance; good house. The Two Sisters 24.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): The Fatal Wedding 15; good performance and business. The Two Sisters 22.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, mgr.): Gagnon-Pollock co. 17-22 in following plays: Working Girl's Wrongs, Wedded and Parted, Prisoner in a Madhouse, Evil Men Do, Smugglers, Little Minister, Two Orphans, Moonshiner's Daughter; opened to S. R. O. C. B. Hanford 24. Osborne Stock co. 25-29. Pittsburgh Orchestra May 1.

FLORENCE.—AUDITORIUM (W. J. Wilkins, mgr.): Keith's Moving Pictures 14 to full house.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Century Stock co. 10-13; good business; pleased. Plays: Midnight in New York, Shamus O'Brien, Deadwood Dick, and The Midnight Express. Dora Thorne 24. The Banker's Child 26.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Lulu Glaze 15 in A Madcap Princess, matinee and night, delighted large audiences. Parsifal 29. Weber's Stock co. May 4.——BIJOU (Allen Jenkins, mgr.): Happy Hooligan 10-15 pleased large houses. The Factory Girl 17-22 is drawing well filled houses. David Higgins in His Last Dollar 24-29.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): The Frank Wallace co. presented Moths 13-15, closing the season. Amelia Barleon scored a personal hit. Ivah Wills, Marion Sherwood, Charles Coburn, and Henry Buckler were other principals in the cast. A Scrap of Paper and Camille follow.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Lyric Stock co. 1015; good business; fair show. Plays: The Tie That Binds, The Katzenjammer Kids, The Senator's Daughter, In Idaho, The Lobster, David Garrick. The Page Comedy co. 17-22.

MEMPHIS.—BIJOU (Benjamin M. Stainbeck, mgr.): His Last Dollar drew fine houses week 17-22. A Factory Girl 24-29.——LYCEUM THEATRE (Frank Gray, lessee and mgr.): Alberta Gallatin 24.

TEXAS.

DALLAS.—THEATRE (George Anzy, mgr.): Week of 10-15 the Butlers, hypnotists, entertained full houses during the week; best seen here.——ITEM: The Dallas Theatre has practically closed the season, which has been a very successful one from every point of view, and the management is to be congratulated. Mr. Anzy, the local manager, will leave in a few days for a vacation.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Rich Comedy co., second week, 9-16, presenting Sapho to fair business; mediocre co. E. H. Sothern and Julia Marlowe in Romeo and Juliet 19.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Imperial Stock co., third week, 9-16, in Capital vs. Labor and The Dalton Gang to fair business.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Texas 10 to fair house; capable co.; performance mediocre. Carter's Comedians 11-15, presenting A Quaker Tragedy, A True American, My Pard, The Colonel, Utah, Dora, Two Friends, Paradise Regained, and The Hand of Man; business fair; co. capable.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Hoyt's Comedy co. in repertoire 9-16 gave satisfaction to fair audiences. Marlowe and Sothern 17. Josselyn's Moving Pictures 18, 19. Carter's Comedians 20-24.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Josslyn's Moving Pictures 14, 15; fair business. Marlowe and Sothern 18.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Texas 12; good co. and business. Season closed at Denison 12 and opens at Woodlake Casino May 1.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Texas 13; excellent co.; pleased good house. ——ITEM: There will be attractions here all Summer.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): Texas 11; fair business; pleased. Final attraction at this house.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Ida Benfey pleased large audience in recitals.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Ghosts 17. The Moonshiner's Daughter 20. Oscar Handler's Stock co. week of 24.

VERMONT.

BURLINGTON.—STRONG (Cahn and Grant, lessees; Everett Town, mgr.): The Show Girl 10; production and audience good. Clara Turner 11-15; good business; satisfactory co. J. C. Rockwell co. 17; fair attendance; ordinary performance. Isle of Spice 19 to a crowded house.

BENNINGTON.—OPERA HOUSE (Goldsmith and Ward, mgrs.): House dark.——LIBRARY HALL (C. H. Prouty, mgr.): Dorothy Lewis co. closed 15; business good during engagement; co. strong and well balanced. House dark 17-22.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Show Girl to large, well-pleased audience 12. Isle of Spice delighted a full house 18. The Bell Boy 28. The Irish Honeymoon 29. Busy Izzy May 3.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Don C. Francisco, mgr.): Isle of Spice 20 to large and pleased house. Vernon Stock co. 26-29. The Missouri Girl May 2. The Wizard of Oz 5.

BELLOWS FALLS.—OPERA HOUSE (John E. Brosnahan, mgr.): Human Hearts 14; well received to fair business. Bennett-Moulton Comedy co. for three nights beginning 24. Uncle Josh 27 (local).

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Okahya Minstrels (local talent) 13-15; excellent performance; good business. The Missouri Girl 25.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Clara Turner co. 17-22 in At Cozy Corners, giving satisfaction to crowded houses.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Human Hearts 17 to light business.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, mgr.): Forbes Robertson 10, presented Hamlet to a large and appreciative audience. Olympia Opera co. 13 and 14, presenting Said Pasha and Olivette; business and performance fair. Convict's Daughter 15; poor performance and business. Edsall-Winthrope co. 17-22, presenting Lost in Egypt, Brother for Brother, and On the Rio Grande; business and performance fair. Charles B. Hanford May 4. Black Patti 5.

RICHMOND.—ACADEMY OF MUSIC (C. W. Rex, mgr.): Forbes Robertson in Hamlet 13; excellent co. and business. Dark 14-19.——BIJOU (Jake Wells, gen. mgr.; Charles I. McKee, bus.-mgr.): The Convict's Daughter 17-22; poor co. to fair business. Billy Clifford 24-29.

PETERSBURG.—ACADEMY OF MUSIC (Dan Reagan, mgr.): Olympia Musical Comedy co. 17-19 in The Telephone Girl, Boccaccio, Olivette, and El Capitan; small houses; pleased. Charles B. Hanford May 2.

LYNCHBURG.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Edsall-Winthrop Stock co. 10-15; good co. and business. Forbes Robertson in Hamlet 12; S. R. O.; best on the Lynchburg stage this season.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shults, mgrs.): De Wolf Hopper in Wang May 1. Black Patti 10.

NORFOLK.—GRANBY (L. Joe Le Faucher, mgr.): Arizona 17-22; excellent co.; packed house every night. A Convict's Daughter 24-May 1.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Gagnon and Pollock Stock co. indefinite engagement, beginning on 24.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Franshelm, mgr.): Lillian Russell 12 in Lady Teazle pleased a capacity house. Girls Will Be Girls 13 (return); big business. Ezra Kendall 15 disappointed a large audience. The Show Girl 19. Sleeping Beauty and the Beast 21-May 2.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Wills Comedy co. 13-15; fair business. Coon Hollow 17-19; light business. Out of the Fold 24-6. Hearts of Oak 27-9.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Real Widow Brown 8; business and performance good. Two Merry Tramps 5; large and well pleased audience. Hearon Sisters Concert co. 8 (benefit new Presbyterian Church); performance and business fine.——ITEM: The Hearon Sisters have finished their tour and are here visiting their sister, who was formerly a member of the co.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Keene (magician) 14; fair entertainer; poor house. Babes in Toyland 15; crowded house; satisfactory performance. Junkins Band Concert (local) 18; fair house. York State Folks 24. Rudolph and Adolph 26. Hoity Toity 28. Primrose's Minstrels May 5.

HUNTINGTON.—THEATRE (C. C. Beeber, mgr.): Cecil De Mille in Lord Chumley 7; satisfactory co.; good performance and business. Tim Murphy 8 in When a Man Marries; excellent co. and performance; packed house. Vogel's Minstrels 22. Hoity Toity 24 closes the season.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (L. S. Hornor, mgr.): York State Folks 22. Rudolph and Adolph 24. Season to close with Primrose Minstrels May 4.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Wills Musical Comedy 17. Two Old Cronies 18. Atlantic City 19. Jolly Hooligan and Sweet Sixteen pleased big houses.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): House dark 17-22. Olympia Opera co. 24, 25.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Lyceum Comedy co. 12-16. Plays: A Tale of the Hills and Yorkshire Folks; specialties between acts; co. and attendance good. Castle's All-Star Specialty and Comedy co., dates of 13-15, came to grief upon arrival in the city. Trunks and property were attached for non-payment of printing bills, etc. There was no performance, and co. disbanded and left the city. The Way of the Transgressor 16; full of startling situations; co. fair; good attendance. Howe's Moving Pictures 17; appreciated by light attendance. For Her Sake 23. Twelfth Night 27.——AUDITORIUM: Zion City Band 18.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Buster Brown 6 delighted S. R. O. A Burglar's Sweetheart 15 pleased a good house. Shipman's Twelfth Night 17; excellent co.; good house. My Friend from Arkansas 22. Jesse James 24. Happy Hooligan 25. Field's Minstrels 28. German Opera co. 29. Courtney Stock co. May 1-6. Walton Pyre in A Fool and His Money 8. Jack Hoeffler Stock co. 9-17.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Master Giovanni in Buster Brown 13; good business; audience pleased. The Rays 16 to S. R. O.; performance good; audience pleased.——BIJOU THEATRE (F. J. O'Brien, mgr.): Continuous vaudeville: Lucille Haines, Bennett Sisters, Tillis and Forbes, Samuel Barrington, Hingham and Gable, Mahamad Kahn.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Howe's Pictures 14 pleased good house. Way of the Transgressor 20. The Girl and the Bandit 21. Patience (local) 27. For Her Sake 29.——M. W. GYMNASIUM: Creatore's Band 12 pleased an immense audience; Madame Barili being indisposed her soprano solo was omitted; a harp solo was substituted.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): His Highness the Bey 5; unsatisfactory performance; large audience. Buster Brown 8 pleased crowded houses. Vaudeville week 9; fair co.; light business. Field's Minstrels 16; good performance; poor business. My Friend from Arkansas 27. Missouri Girl 30.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Creatore 13 delighted fair audience. Howe's Pictures 15 pleased good house. The Rays 18. The Way of the Transgressor 19. Barlow's Minstrels 20. The Girl and the Bandit 22. For Her Sake 25.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Winninger Brothers in repertoire 10-19, playing to packed houses. Earl of Pawtucket 14 to fair business; performance satisfactory. Henrietta Crosman 20. The Way of the Transgressor 22. Creston Clarke 22.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Lawrance D'Orsay in Earl of Pawtucket 10 pleased large audience. Raymond Hitchcock in Yankee Consul 14; best musical comedy of the season. Happy Hooligan 15. Henrietta Crosman in Mistress Nell 17. Al. G. Field's Minstrels 20.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Mahara's Minstrels 11 drew fair house. Lawrance D'Orsay in The Earl of Pawtucket 13; excellent performance to a full house. Happy Hooligan 18. Al. G. Field's Minstrels 19. Courtney Stock co. 24-29.

ANTIGO.—NEW OPERA HOUSE (Max Hoffmann, mgr.): Twelfth Night 11; good co. and business. Stetson's U. T. C. 14; good co. and business. Al. G. Field's Minstrels 18. Happy Hooligan 20. Little Homestead 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Ellery's Great Italian Band 12; good house; excellent programme. Hottest Coon in Town 16; crowded houses. The Missouri Girl 23. Twelfth Night 25.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Yon Yonson 15 pleased a fair sized house. The Hottest Coon in Dixie 18; small house; pleased. The Little Homestead 26. John Griffith in Macbeth 28.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): A Burglar's Sweetheart 9; big house; fair attraction. Lancelle Brothers' Moving Pictures Parsifal to good business 12-14. Walter Fane 16 for week.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Buster Brown 15 delighted packed house. The Missouri Girl 17 pleased fair house. Howe's Moving Pictures 18. The Little Homestead 20.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Buster Brown 11 to crowded house. Lyceum Comedy co. 16 in Pike's Peak, A Ruined Life 18. Winninger Brothers week of 23.

WAUSAU.—GRAND (C. S. Cone, prop.): Stetson's U. T. C. 13 pleased S. R. O. Vaudeville 15, 16 pleased S. R. O. Field's Minstrels 17 pleased big house.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Twelfth Night 13 pleased capacity. Happy Hooligan 21.

NEENAH.—THEATRE (William C. Wing, mgr.): Buster Brown 12; excellent co.; pleased capacity. A Turkish Bath 20 canceled. Twelfth Night 24.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): A Burglar's Sweetheart 14; co. good; packed house. German Comic Opera co. 28.

LA CROSSE.—THEATRE (J. Stras, mgr.): Me, Him and I 15 pleased good house.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Moonshiner's Daughter 22. Florence Roberts in Zaza 24. Innes' Band 26. The Virginian 27. Beware of Men May 1.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Innes' Band 27.

CANADA.

LONDON, CAN.—GRAND OPERA HOUSE (John E. Turton, mgr.): Charles Hawtrey in A Message from Mars 13; splendid performance to large and satisfied audience. N. C. Goodwin in The Usurper 14; drew well and pleased. Merritt and Pritchard's biograph 17, 18; light attendance. The Wizard of Oz 19; good business and satisfaction. The Bonnie Brier Brush 21, 22. Ralph Stuart in By Right of Sword 24. Devil's Auction 25. Paderewski 27. The Mummy and the Humming Bird 28. Checkers 29. E. S. Willard May 4.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Mummy and the Humming Bird 11, 12; excellent performance; good business. Maloney's Wedding Day 13-15 failed to draw well. American Vitagraph co. opened for a week 17 to big house; fine pictures. Chester De Vonde's Stock co. 24-May 6.——YORK THEATRE (R. J. Armstrong, mgr.): Sheeley-Young Stock co. 11-17 in The Gambler's Daughter, The Counterfeiters, and Ten Nights in a Bar Room; fine performances; good business. The Factory Girl 20-22.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Kennedy's Players drew fair houses 10-15. They opened their third and last week 17. Sweet Clover 24-26. Quebec Symphony Orchestra 27. The Morning After 28, 29. Parsifal May 1. Thou Shalt Not Kill 2, 3. Devil's Auction 4, 5.——ITEM: Mr. Turton was called upon on the evening of the 18th, prior to his departure for London, Ont., by a number of friends, and the employes of the Auditorium presented him with an address and a beautiful diamond pin.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): Dora Thorne 10 to good audience; in keeping with popular prices. Wizard of Oz 18. Devil's Auction.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Mass meeting under Commissioner Coombs 16; well filled house.

OTTAWA, ONT.—RUSSELL THEATRE (P. German, mgr.): The Mummy and the Humming Bird 21. Sweet Clover 22. Paderewski 25.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): H. W. Young and M. Adams week 24-29, presenting Monte Cristo, East Lynne, Nell Gwynne.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Wizard of Oz 17; crowded house at advanced prices; scenery good, but co. not up to standard. Mummy and the Humming Bird 28. Richards and Pringle's Minstrels May 10. John Griffith in Macbeth 16.

SYDNEY, N. S.—LYCEUM (Macadam and Cruise, mgrs.): George F. Hall in A Ragged Hero 24, 25. Bohemian Minstrels (local) May 1, 2. Maloney's Wedding 3-5. Mendelssohn Glee Club (local) 8. Signor Giuseppi Campanari 10. Vitagraph 12, 13.

GLACE BAY, N. S.—KING'S THEATRE (Cruise and Macadam, mgrs.): George F. Hall 28, 29. Bohemian Minstrels May 3. Maloney's Wedding 5, 6. Mendelssohn Glee Club 9. Vitagraph 10, 11. Jere McAuliffe co. 15-20.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Elbert Hubbard 12; pleased audience. U. T. C. 19, 20. Creston Clarke 21, 22. A Little Outcast 24, 25. Ben Hendricks May 1, 2. Mahara's Minstrels 3, 4.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Otis B. Thayer in Sweet Clover 13; delightful performance; good business. Bonnie Brier Bush 20. Wizard of Oz 22.

BELLEVILLE, ONT. — CARMAN OPERA HOUSE (S. C. Carman, mgr.): J. H. Stoddart in The Bonnie Brier Bush 15 pleased a large and enthusiastic audience.

GUELPH, ONT.—ROYAL OPERA HOUSE: Moving Pictures 21, 22.

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